

# MAGAZINE OF ART

Illinois U Library

OCTOBER 1948 75 CENTS THE AMERICAN FEDERATION OF ARTS

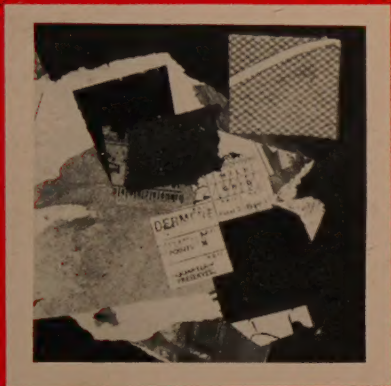
ARCHITECTURAL ORDER BY PETER BLAKE & PHILIP C. JOHNSON



JOHN HABERLE BY ALFRED FRANKENSTEIN



NEW ORLEANS IRONWORK BY SAMUEL WILSON, JR.



Y SCHWITTERS BY C. GIEDION-WELCKER

*You know what you like—*

And you also know about the **MAGAZINE OF ART**

But what about your friends? Do they know about it?

We have a few sample copies of recent issues which we'll gladly send to friends of members and subscribers—while they last.

Write the names of several of your friends on a postcard and sign it so we may inform them that the issue of the **MAGAZINE OF ART** is being sent at your request

**THE AMERICAN FEDERATION OF ARTS**

National Headquarters • 1262 New Hampshire Avenue, N. W. • Washington 6, D. C.



OCTOBER 1948  
VOLUME 41  
NUMBER 6

# MAGAZINE OF ART

## Illinois U Library

Editor:  
ROBERT GOLDWATER

Assistant Editor:  
Alice Bennett

Design:  
Harry Ford

Editorial Board:  
Lloyd Goodrich, *Chairman*  
Philip R. Adams  
Alfred H. Barr, Jr.  
Jacques Barzun  
John I. H. Baur  
Donald J. Bear  
Serge Chermayeff  
Agnes Rindge Claflin  
Sumner McK. Crosby  
Rene d'Harnoncourt  
Guy Pene duBois  
Talbot Hamlin  
Bartlett H. Hayes, Jr.  
Joseph H. Hudnut  
Horace H. F. Jayne  
Philip C. Johnson  
Edgar Kaufmann, Jr.  
A. Hyatt Mayor  
Millard Meiss  
Hermon More  
Grace L. McCann Morley  
Duncan Phillips  
Daniel Catton Rich  
E. P. Richardson  
James Thrall Soby  
Franklin C. Watkins  
Carl Zigrosser

Published By:  
THE AMERICAN  
FEDERATION OF ARTS

Director: THOMAS C. PARKER

National Headquarters:  
1262 New Hampshire Ave., N.W.,  
Washington 6, D. C.

Editorial Office:  
22 East 60 Street  
New York City 22

Advertising Representative:  
Bryce Gorman Associates,  
11 West 42 Street, N. Y.  
LO 4-5698

The MAGAZINE OF ART is mailed to all chapters and members of the Federation, a part of each annual membership fee being credited as a subscription. Entered as second-class matter Oct. 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and possessions, \$6 per year; Canada, \$6.50; Foreign, \$7; Single copies 75 cents. Published monthly, October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1948 by the American Federation of Arts. All rights reserved. All Mss. should be sent to the Editor. Unsolicited Mss. should be accompanied by photographs; no responsibility is assumed for their return.

### CONTENTS:

CLARENCE JOHN LAUGHLIN:

Louisiana Plantation Houses ..... 210

SAMUEL WILSON, JR.:

New Orleans Ironwork ..... 214

C. GIEDION-WELCKER:

Schwitters: or the Allusions of the Imagination .... 218

ALFRED FRANKENSTEIN:

Haberle: or the Illusion of the Real ..... 222

PETER BLAKE AND PHILIP C. JOHNSON:

Architectural Freedom and Order:  
An Answer to Robert W. Kennedy ..... 228

JOHN DEVOLUY:

Letter from Paris ..... 232

Architecture for America's Art ..... 234

LLOYD GOODRICH:

The Federal Government and Art ..... 236

Letters to the Editor ..... 238

Book Reviews ..... 240

Robert Goldwater, *Rufino Tamayo*, reviewed by Jean Charlot;  
James T. Flexner, *First Flowers of Our Wilderness*, reviewed by  
Bartlett H. Hayes, Jr.; Wolfgang Born, *Still-Life Painting in America*,  
reviewed by A. T. Gardner; J. C. Rich, *The Materials and Methods  
of Sculpture* and William Zorach, *Zorach Explains Sculpture*, re-  
viewed by Gibson Danes; Alexander Dorner, *The Way Beyond Art*,  
reviewed by John Alford; other reviews by Alice Bennett, Baird  
Hastings and George Kubler.

Latest Books Received ..... 246

October Exhibition Calendar ..... 247

Contributors and Forthcoming ..... 248

Where to Show ..... INSIDE BACK COVER







## Louisiana Plantation Houses



Fig. 1. Ormond Plantation.

LOUISIANA plantation architecture was in many respects unlike anything seen before or since in this country. For probably the first time in nineteenth-century America, houses appeared in the extreme lower Mississippi valley that were designed in accordance with the nature of materials and in terms of climate: two main objectives of the modern architect. Some of these houses therefore should have meaning beyond purely historic value or romantic legend. Southern Louisiana was one of the most important regional sources of our American architectural heritage. Starting in the eighteenth century from French-provincial origins (in part by way of the West Indies), an indigenous quality was achieved by the second quarter of the nineteenth. In terms of materials *then* available, of the psychological needs of *that* time and *that* place and of particular climatic demands, the best of the plantation houses were as functional as anything we have today.

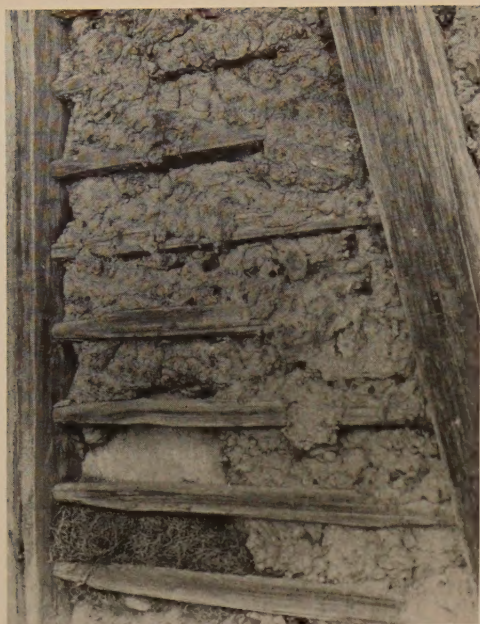
Plantation architecture can be divided roughly into two periods. The first of these is the colonial, from about 1700 to about 1820. The floor plan of these early structures was extremely simple: two or three rooms wide, above and below, and usually one room deep, with a gallery in front (sometimes in the rear as well, at a later date). Ormond plantation (Fig. 1, shown before restoration), built before 1800 by Pierre de Trepagnier, is a good though not entirely typical example. The two flanking *pigeonniers* of the original house were replaced in the early nineteenth century by two

wings, but the other main features of the period are here. The timbers of its structural frame are mortised, tenoned and pegged together. Below, the walls and columns were of plaster-covered brick made from river clay; the upper level was of wood and brick, the walls composed of studs packed with earth, moss and bricks, and the colonnettes were of carved cypress. In the earliest houses clay alone, mixed with moss, was sometimes used between the studs. In the wall of an ancient house near Bayou Lafourche (Fig. 2), the exposed clay was covered originally by plaster.

The next major stage—the “grand” style—embraced the period from about 1820 to the onset of the Civil War. For lack of a better term, we can call it the Louisiana, or Creole, classic style. It was made up of Greek revival and sometimes of lesser Georgian influences, dominated by characteristics endemic to Louisiana. Thus it represented a unique combination of factors. Great rounded brick columns, of modified Tuscan character, rising for two floors and entirely encircling the main body of the house, are typical, as are the wide surrounding galleries upon which all the rooms opened directly; a hipped and dormered roof; brick walls and great outer cornices and rails of cypress wood. The floor plan comprised a two-story central hall usually flanked by four enormous rooms.

The Houmas house (Fig. 3), with its great dignity and simplicity combined with pure and effective use of materials, is an outstanding example of this style. No use-





*Fig. 2. Exposed clay in the wall of an old house near Bayou Lafourche.*



*Fig. 3. The Houmas House.*

less ornamentation appeared on the exteriors of the best classic houses. Since stone was never used, save for mantels, the Greek-revival component was given an entirely local flavor. And often in these houses soft and subtle pinks and buffs appeared in the walls and columns, blues and greens in shutters and entablatures. The belvedere is the only exception to the otherwise pure Louisiana classic

quality of the Houmas house, which was completed 1840. The natural majesty and massiveness of the oaks of nineteenth-century Louisiana seem to have been transposed into these pillars, so that here, as in the best plantation houses, the natural landscape reappeared in the psychological landscape, and this in turn influenced the architecture. In a very real sense this complex transposition is one of the

*Fig. 4. Greenwood, whose columns are seen in the Frontispiece.*





secrets of the indigenous quality of the finest plantation architecture. Walls were shaped from the clay of Louisiana's soil, frames and floors from the timber of its water-loving cypress trees, making them especially fitted to withstand the prevalent dampness. These things made the houses direct organic outgrowths of their environment.

The true classic houses were nearly always built by the French or Creole families. But meanwhile, in the region around St. Francisville, where some families of Scotch and English extraction had settled between 1780 and 1820, a number of houses were built with a fusion of Creole influence and English influences stemming from Natchez. A characteristic example is Greenwood (Fig. 4 and Frontispiece), built for William Barrow in 1830-35. Note that here the typical second-floor gallery is missing, that on the entablature are seen triglyphs and guttae instead of the non-ornamental purity of the Creole classic houses and that the columns spring from a raised porch instead of from ground level. But the house is of the usual plastered brick and keeps the classic four-room plan.

In the 1850s Victorianism invaded Louisiana, producing such strange and fantastic houses as the pseudo-gothic of Afton Villa and the "steamboat" gothic of San Francisco Plantation. Then in 1857 Belle Grove (Fig. 5) appeared—Greek revival (by way of the Palladian villas of north Italy) not only unlike anything in the state but unlike anything else in the United States. James Gallier and his son designed

its tremendous mass of brick and wood, rising on brick foundation arches over twelve feet above the surrounding land. Its 75 huge rooms had walls and mantels plastered and carved by the most expert European craftsmen money could secure; its door knobs and keyhole guards were of silver; its enormous brick pillars bore Corinthian capitals of hand-carved cypress six feet high but of the utmost refinement. We cannot here go into the strange and tragic history of this house, but its dramatic magnificence would have delighted Piranesi. It managed somehow to combine vastness with delicacy, titanic proportions with grace and warmth, partly because of its daring and sensitive use of color. Today, Belle Grove lies in tragic and overwhelming ruin, and its great hollow hulk gapes from beneath the mourning oaks.

The Civil War cut short the state's architectural efflorescence. Within a little over a hundred years plantation culture rose to amazing heights, and fell. Since the beginning of this century fire and flood, levee set-backs, the ravages of heat and dampness and the neglect due to impoverishment have all taken an increasing toll. Very recently the tide has begun to turn, and notable restorations have resulted, as at Oak Alley, Evergreen and the Houmas house. But many of the finest houses are long since completely gone or are now in ruin. There is but one tragic compensation: many of these ruins have a disturbing and mournful beauty whose magic cannot be equalled in America.

*Fig. 5. Belle Grove.*





## New Orleans Ironwork



Most of the ironwork seen in New Orleans today dates from the period beginning with the closing years of the Spanish domination and extending to the years immediately following the Civil War. The tradition of ironwork, however, goes back nearly a century earlier and has its roots in the first years of Louisiana as a French colony.

When the military engineers, Le Blond de la Tour and Adrien de Pauger, came to the colony from France in 1720 to lay the foundations of the new capital city of New Orleans, they brought with them some of the first ironworkers of whom there is record. These men were locksmiths, founders and edge-tool makers with the skill and knowledge of the craft developed to such a high degree in the France of Louis XIV and the Regency. Many of these workmen died of swamp fever at Biloxi where the first forges had been constructed, but those who survived the first year came to New Orleans to work in the forge of the Company of the Indies. Here the master workmen taught their craft to the African slaves of the Company, somewhat reluctantly perhaps, for, as Governor Perrier wrote in 1728, "the workmen do not seek to perfect the negroes in their trades because they feel distinctly that this will harm them in the future." But the apprenticing of negroes to the master craftsmen continued to be the practice throughout Louisiana's colonial period.

The first products of the ironworkers' art were undoubtedly the various pieces of hardware necessary for the simple frame buildings of the new town and followed the form of the best French work of the period. Some of the ironworkers must also have been skilled in the fabrication of ornamental iron, for on de la Tour's drawing of buildings erected in the town between August 1, 1722 and

January 3, 1723, an elliptical transom grille of wrought iron in typical Louis XIV style is shown over the entrance door of the Directors' House, described as the finest house in the colony.

The only examples now remaining from this period are to be found in the second Ursuline convent begun in 1745 and completed about 1751 from the design of the engineer, Ignace François Broutin. Within this venerable old building on Chartres Street is a typically French closed string stairway having a simple wrought-iron rail with square balusters and moulded top rail (Fig. 1). This stair and its rail may have been removed from the first convent of 1734 which was of almost identical plan. In 1749 Broutin prepared plans for a new Government House which (when built about 1761 from a greatly modified design) had a wrought-iron balcony on the front facing the river—perhaps the earliest example in New Orleans of a building with a wrought-iron balcony.

With a tradition of iron craftsmanship firmly established, Louisiana in 1766 passed under the domination of Spain. Few colonists, however, came over from that country and Louisiana remained French in nearly all respects except that of government, and her ironwork continued to develop largely in the French idiom. In New Orleans, the Spanish period was marked by several disastrous conflagrations which destroyed most of the old buildings of the town but which also resulted in a period of

*Fig. 1. Stairway, Ursuline Convent. All photos by Richard Koch*





extensive building activity. The buildings that remain from this period have some of the finest wrought-iron balconies to be found in the city.

It was probably at this time that the use of balconies extending out over the sidewalk first came into use. The Cabildo records for December 11, 1789 are of particular interest:

Immediately a petition was read, presented by Don Joseph de Orue y Garbea, Head Accountant of the Royal Finance and Army, stating that in order to give more beauty and comfort to a house he intends to build on his own lot located on one of the corners facing this public plaza, he intends to build it with a porch on the edge of the sidewalk, and far be it from obstructing the traffic of pedestrians, said porch will afford protection in time of rain and strong sun, for which advantage said porches are permitted throughout the realms of the Kingdom. . . .

This house is probably the one at the corner of Chartres and St. Peter Street, now occupied by the Little Theatre (Fig. 2). The present building is said to date from 1795 or 1800. Its balconies, which may be the work of the blacksmith Marcelino Hernandez, are among the finest examples of wrought ironwork to be found in New Orleans. The curved corner panel is decorated with a graceful composition of beautifully wrought scrolls, flanked by balusters made up of ovals and circles separated by supporting panels of a second scroll design.

The transfer of Louisiana to the United States in 1803 brought an influx of Americans to New Orleans. The increased commerce and resultant prosperity caused another building boom, and both the Creoles and the Americans made use of iron balconies. Many of these employed the owner's monogram in the decorative central panel (see Cover and Titlepiece).

For the first few decades under American domination, Louisiana largely preserved its French character, so it is not surprising that in 1819 it was decided to enclose the Public Square with an iron fence in the manner so often seen in France. Benjamin Latrobe, then in the city, submitted a design for this fence, intending to have the ironwork shipped down from Baltimore. The contract was, however, awarded to Patrick Norris, who sent to Europe for the railing. Other public squares were also similarly fenced.

The beautiful fence which encloses the old Bank of Louisiana at the corner of Royal and Conti Streets still remains from the year 1827 and gives an idea of the character of these early fences (Fig. 3). This is one of the earliest fences using cast and wrought iron in combination. Like much of this early work (a great deal of it was produced in Liverpool), it was undoubtedly imported from Europe, being almost an exact copy of the garden entrance to Landsdowne House, Berkeley Square, London, said to have been designed by Robert Adam soon after 1765.

The introduction of industrial manufacturing processes early in the nineteenth century brought a great increase in the use of cast iron in New Orleans. Foundries were soon established in the city and, according to Norman's *Guide Book of 1845*, the foundry of Leeds and Company had "been established for many years . . . on as extensive a scale as any in the country." Cast iron was particularly

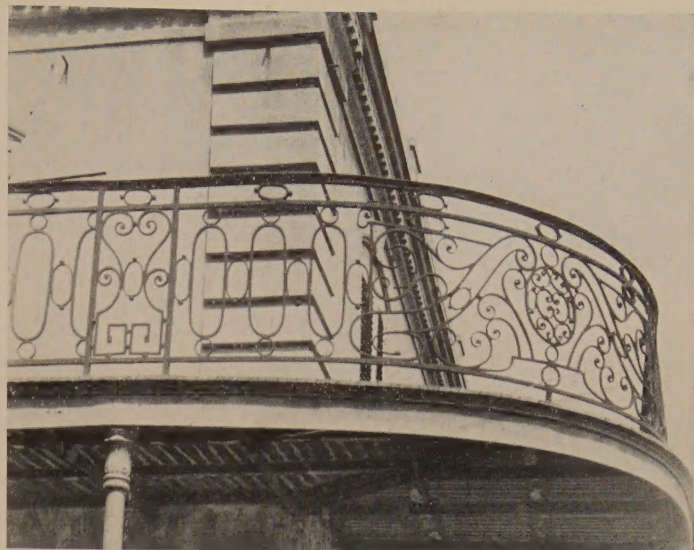
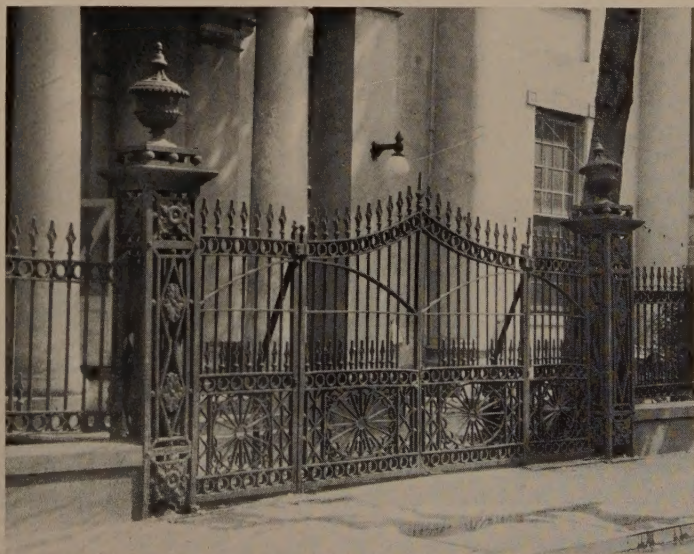


Fig. 2. Balcony, Little Theatre at Chartres and St. Peter Sts.

well adapted for the production of the Greek ornamental motifs that were becoming increasingly popular as the architecture and spirit of the Greek revival swept the country (Fig. 4).

The lace-like cast-iron galleries considered so characteristic of New Orleans are generally believed to date from this period, for many of the buildings on which they are found were erected during the 1830s and 1840s. The fact is, however, that these buildings originally had simple wrought-iron balconies and it was not until much later, in many cases long after the Civil War, that the cast-iron galleries replaced the original balconies. Nowhere is this fact more obvious than in the Labranche buildings at the corner of Royal and St. Peter Streets (Fig. 5). This row of buildings, typical of the Greek revival in New Orleans, was erected between 1835 and 1840 by Jean Baptiste Labranche. All were simple three-story structures with the usual wrought-iron balconies at the second- and third-floor levels. Today, however, the corner building is covered with a rich and elegant cast-iron gallery, having a pattern of con-

Fig. 3. Gates of the Bank of Louisiana at Royal and Conti Sts.







*Fig. 4, above. Gallery of the Reily-Henderson House, said to be the work of James Gallier. Fig. 5, right. The Labranche Buildings at the corner of Royal and St. Peter Streets. Fig. 6, below. The gallery of the Pontalba Buildings facing Jackson Square.*





ventionalized oak leaves and acorns, that curves gracefully round the corner and is supported on slender cast-iron finionettes. The house next door on St. Peter Street, although adorned with somewhat similar galleries, uses cast iron only for the pilasters, brackets and cornice and retains the old wrought-iron balcony rail. The next houses have kept their original wrought balconies unchanged.

In the Notarial Archives in the New Orleans Court House there is a remarkable collection of hundreds of watercolor drawings of New Orleans made between about 1800 and 1880. Few of these old drawings show buildings with cast-iron galleries, none earlier than 1852, although several structures that now have galleries are shown in their original state without them.

The earliest example of the full gallery is probably to be found on the Pontalba Buildings which flank the two sides of Jackson Square and give it so much of its distinctive character (Fig. 6). Designed in 1849 by James Gallier, the specifications called for the lavish use of cast iron "agreeably to the drawings thereof." In the railings and transoms the Almonaster-Pontalba monogram is repeated in a rich over-

all scroll pattern. While other cast-iron patterns, obviously from a catalogue, may be seen through the city, the beautiful patterns that Gallier designed specifically for this use are not found elsewhere.

After 1850 the use of cast iron increased tremendously throughout the city and especially in the new Garden District where many large residences were built that employed this material in fences, galleries and other decorative features. Greek motifs everywhere predominated, but gothic forms became popular as well. This was the age of romanticism, and the possibilities of cast iron for expressing this feeling were exploited to the limit. In some cases fences were painted and gilded in a characteristically French manner. Modeling took on an amazing realism and balconies blossomed with roses and oak leaves, culminating finally in the famous cornstalk fence where the ears of corn and intertwining morning glories were sometimes painted in full color (Fig. 7).

In the richness and diversity of her ironwork, New Orleans can boast a distinguished heritage from colonial and early republican days.

*Fig. 7. The cornstalk fence at 1432 Fourth Street.*





C. GIEDION-WELCKER

## Schwitters: or the Allusions of the Imagination

COMMON sense has always stepped in as a severe critic of the boldness of the artistic imagination. At the beginning of the nineteenth century, the German romanticist Ludwig Tieck, in his play *Puss in Boots*, endowed the worthy millers, locksmiths and artisans with the nagging voice of the general public, letting them emerge from the orchestra seats during performances—a play within a play—to protest against its mad gambols. This voice, called “romantic irony,” was projected into the midst of the world of fantasy in the form of trite rationalizations. Through a constant process of destruction and reconstruction, Tieck dematerialized the subject matter of the play in order to present the true sphere of art—its free invention—with the utmost intensity. The general and timeless meaning of romantic irony lies in its emphasis on the sovereignty of the spirit, its use of derision as a weapon and its triumph over the inertia and lethargy of life.

This irony has been revived in modern form: in the works of Paul Klee, in the Zurich and Paris dada movements, in surrealism and in the poetry and plastic works of Kurt Schwitters. In his fantastic art, visual and verbal, to which he gave the name “Merz,” Schwitters wished to create, out of its own rubble, the jesting face and symbol of our age. Here too a critical second voice (usually set in parenthesis) predominates: the logic of the daily press, ideas culled from clichés encountered everywhere. Like Chaplin, Schwitters was a juggler of commonplaces, hack-



At the top of the page, Kurt Schwitters, *KLEINES SEEMANSHEIM*, 1926; below, Schwitters, *DAS HUTH-BILD*, 1919, collage and oil, collection C. Giedion-Welcker.



veyed expressions, fragments of life, thoughts and products of our everyday world. He also built upon a careful study of man and nature, yet the strange bird "Rock," the phoenix that emerged, is something utterly abstract and arbitrary. His reliefs, sculptures and collages that he made out of things discarded as useless—bits of wire and glass, wheels, shavings and scraps of all kinds of material—were constructed, pasted on, cut out and ripped out, yet took on artistic life in a tight visual composition that rested on the inherent power of *humor*. Note the titles alone, such as *And-Picture*, *Franz Mueller's Spring-Wires*, *Cult-Pump*, *Small Seaman's Home*, etc., and see how these pictures express, aside from their graphic values, the interrelation between compositions of words and of forms, a theme that keeps recurring in our day. They demonstrate how a graphic work can become articulate by prominently incorporating fragments of words and by creating a valid common territory for both forms of expression. One factor, however, is decisive: all the old trolley tickets, stamps, pieces of advertising and other odds and ends that Schwitters took out of his scrapbasket and transformed into art were objects of everyday life lifted from their proper context and their utilitarian, servile rôle and now, in unexpected surroundings, they could for the first time be seen for themselves. Out of a mere nothing, something was created that had wit, beauty of composition and artistic power of expression. The critical note implied in the use of this rubbish and the simple faith implicit in shaping these elements into form merged in the creation of a new entity. One senses a humor and simple directness of pictorial representation that differs as much from the pathos of German expressionism as from the partisan politics and aggressiveness of German dadaism and that fashions its own world and time from unexploited materials.

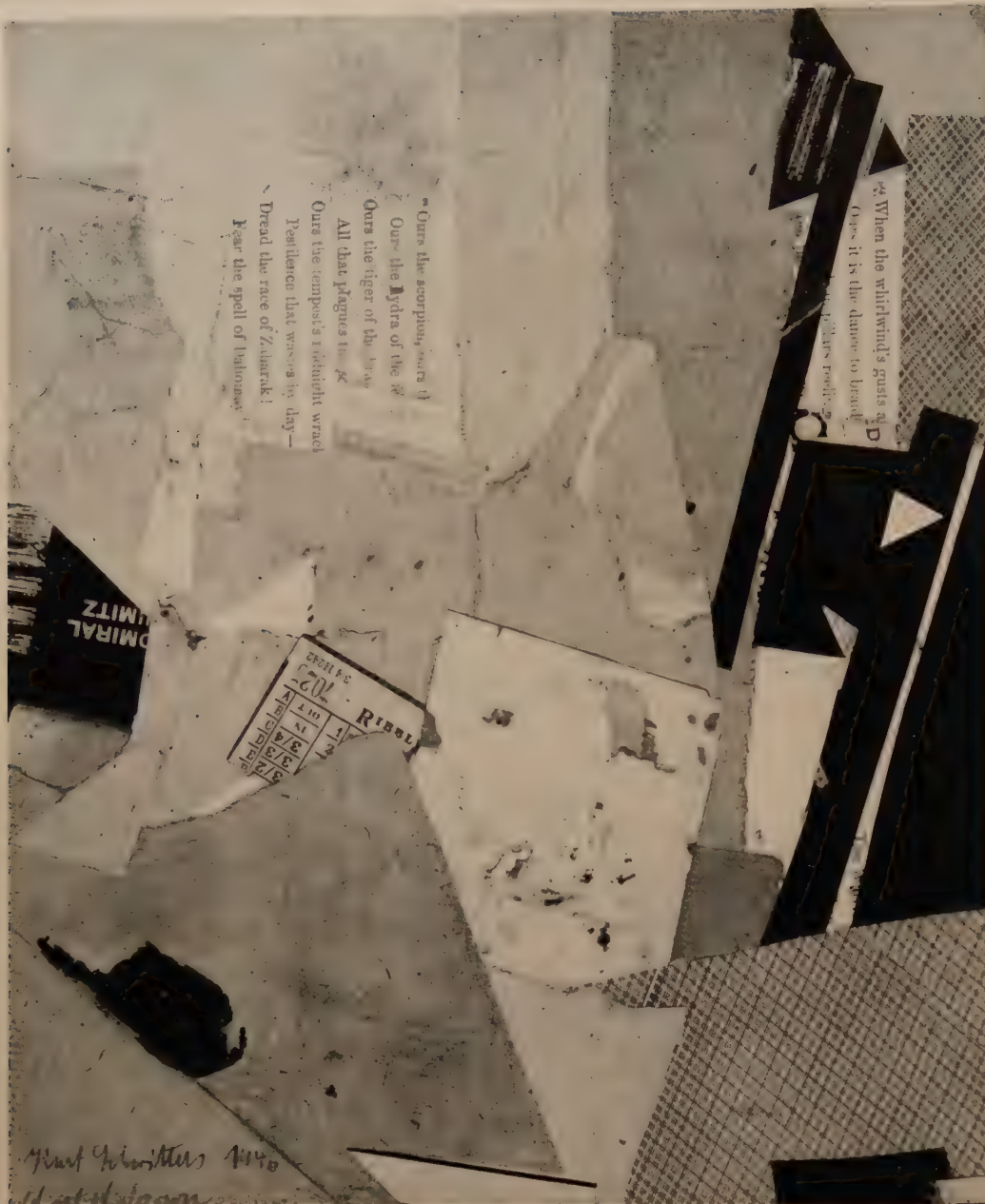
In Schwitters' poetry and prose parodies that appeared after 1919 under the general headings *Anna Blume* and *Violet*, we find the same creative principle applied. His *Anna Blume* "the mad beloved of my twenty-seven senses" (as grotesquely costumed and described as Apollinaire's *Tristouse Ballerinet* and Joyce's river goddess *Anna Livia Plurabelle*), "a numberless female wearing her hat on her feet and walking on her hands," is as true a child of her age as Breton's roving *Nadja*. All these poems and grotesques satirize German idylls using smug language as a refrain and melody. Romanticism believed in and at the same time scoffed at fairy tales and idealism, but here the humdrum is confronted with the humdrum. Stupidities and hackneyed phrases preen themselves willfully and importance about in verbal space as though they were important personages. Helpless and foolish, absurd and tragic, these people take shape in their cliché-filled sentences. We hear them directly. We become acutely conscious of their false sentimentality, their tawdriness and their genuine sorrows. Queer human plants from the eternal human comedy: Miss Dr. Liv(erwurst), whose real name is Auguste Bolte, is a symbol of scholarly specialization, of frozen logic unfit for life. Barricaded in her brain, headless, she wanders with wobbling pince-nez and without any sense of orientation through the streets of her town. Then again there is the somewhat melancholy bourgeois interior with Schako, the plucked parrot—"to be sure it isn't exactly beautiful, the naked bird,"—as a hero of the story. The



Above, *RADIATING WORLD (Merz 31B)*, 1920, collage and gouache, 36¼ x 26½", coll. Katherine S. Dreier, courtesy Museum of Modern Art; below, detail of *MERZBAU*, 1929-30, courtesy Kate Steinitz.







Kurt Schwitters, *SANTA CLAUS*, 1922  
collage, 7¼ x 6", Museum of Modern Art

figures are subject to a given time and space. They are rooted in a certain German past and outlook on life. With Schwitters the idyll becomes subtly eerie for one feels underneath it a world shaken and out of joint, torn by war and inflation, social strife, by *putsches* of Spartakus and Kapp. Also one feels that the poet himself has been hurt and his sensibility sharpened, that his peace has been disturbed and that, aware of catastrophies, he has transformed them into frantic buffoonery.

As might be expected, the Berlin dadaists, becoming ever more deeply involved in politics and unable to tolerate Schwitters' unaggressive, universally valid humanitarianism and absolute faith in the freedom of art, excluded him from their ranks. Nor is it surprising that his relationship to Hans Arp, who belonged to the Zurich dada movement, remained always one of genuine understanding and friendship. This explains why, quite early in life, Schwitters withdrew to his home town of Hanover and to the Low-German plain which

centuries before had produced the humor and pranks of the legendary *Till Eulenspiegel*. Here in this provincial environment and landscape he lived his *Merz* art daily as Alfred Jarry lived his *Ubu-Roi* in his Parisian quarter. Like Jarry he spun himself into a cocoon of eccentric habits and amusements while he encompassed his world more and more in the creation of one original, allegorical work of art. From the very beginning of the work, he aimed at a *Gesamtkunstwerk*—a summary work uniting all the arts in a *Merz* creation. Before him, at the time of *The Blue Rider* (1912) Kandinsky had planned something similar, although in a different medium: a monumental, comprehensive, artistic synthesis of our time. Schwitters realized the fundamental of this idea in the interior of his studio where he built an endless *Merz* column into which he kept projecting steadily new jokes, inspirations, fantastic shapes and objects. There is a curious mixture of elementary concepts directed at universal meanings, a penetrating irony towards his own



me and the free play of a German dreamer, realist and poet. During the war, which Schwitters had long foreseen as inevitable, the *Merzbau* was completely destroyed.

In 1936, turning his back on Nazi Germany, he moved to Norway and from there fled to England. In 1941 he finally settled in Ambleside, Westmoreland, which became his English home. There, on June 20, 1947, he spent his sixtieth birthday in undiminished emotional vigor, full of plans and ideas, though physically exhausted and ill. The restoration of his destroyed *Merzbau* was his last great joy and concern. This bizarre, romantic construction, which he also called the "cathedral of erotic misery," was to be rebuilt in an old powder mill surrounded by a deliberately planted wilderness. The English landscape architect who provided him with these premises was a man after Schwitters' heart. "He is a genius," he wrote enthusiastically, "... he lets the weeds grow yet by means of slight touches he transforms them into a composition as I create art out of rubbish. He wants to give me every assistance. The new *Merz* construction will later stand close to nature, in the midst of a national park, and afford a wonderful view in all directions." This was the last great all-inclusive vision of his *Merz* art which he hoped to realize. It must have been gratifying to him that the English-speaking world, the country of nonsense verse and the immortal *Alice in Wonderland*, supported his work and showed enough interest in the profound meaning behind his irrationality to hold exhibitions and recitals for him in the London Gallery where he read his poems in English translation and his *Ur-Sonate* composed entirely of phonetic sounds.

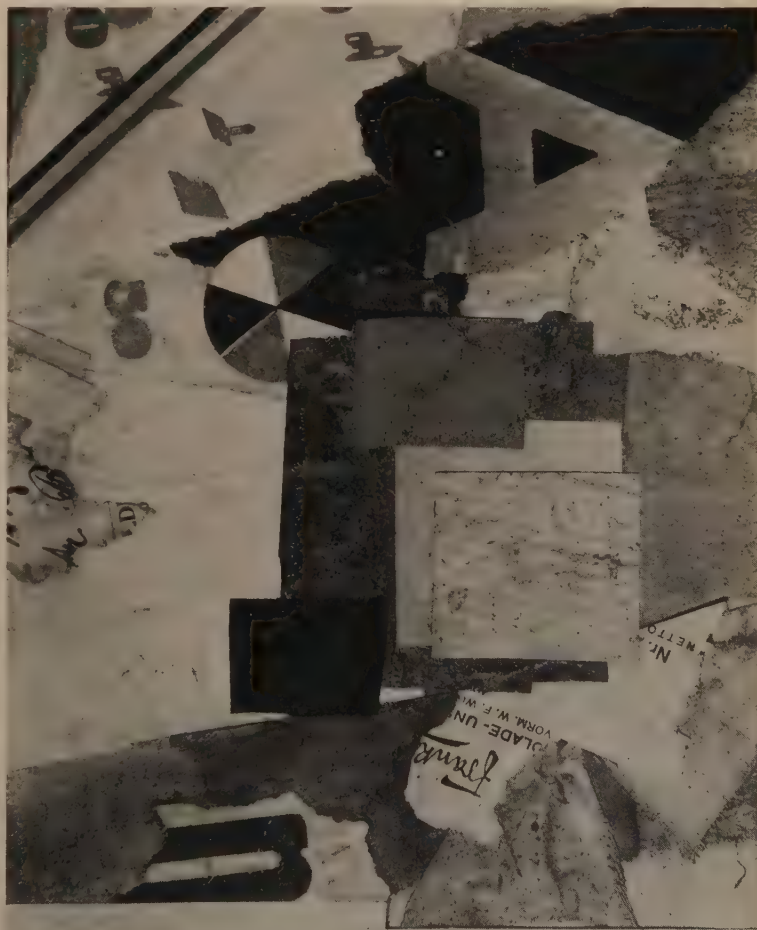
Kurt Schwitters was, in spite of his refreshing directness and naïveté, a complex person, as many-sided in character as the painting, sculpture and poetry he created. His work conveys a clear, functional grasp of architectural concepts, the unerring, speculative intrepidity of the inventor. It is at once the creation of a magician, a dreamer and a child absorbed in its play. All these qualities are fused into something unique, individual and timely. Anyone willing to enter freely into these new constellations feels gayety and enchantment radiating from them and becomes aware of inherent laws formulated from the seemingly accidental. The name *Merz* itself, by which he designated all his art, is typical of his method of grasping the law of chance.

"The name *Merz* was not accidental," wrote Schwitters. "At one of the great *Sturm* exhibitions I realized that I was not a cubist, not a futurist nor an expressionist. Therefore I named my work after the most completely realized of my pictures, the *Merz* picture. I did not arrive at its title by accident. The *Und-Bild* got its name because one could read the word 'Und' on it; the *Arbeiterbild* and the *Merz-bild* because the words *Arbeiter* and *Merz* appeared on

them respectively. And *Merz* did not appear on the latter either by accident. I cut it from an advertisement of the Commerz-und-Privatbank. If I had used 'Com' for the picture my works would have been named 'Com' painting, but the use of 'Com' in this case would not have been justified for optical reasons." In conclusion he adds with a humorous, typically Schwittersesque sense for documentation: "I met an architect Merz in Karlsruhe and nearly had a quarrel with him because I reproached him with having acquired his name by accident which is not true of my 'Merz'."

Kurt Schwitters died on January 8, 1948, after fantastic wanderings within himself and through the world outside. His art establishes a sense of kinship with the tragicomedy of man's existence. The artistic image he created traces the multiple facets of all human things and stamps the most insignificant of them with a special beauty. Through a kind of "Schwitterization" he made the time-worn deterioration of his materials an intrinsic part of his compositions. "It is through wear," he wrote, "that things become wonderful and beautiful."

Kurt Schwitters, *GOLD OUT OF BROWN*, 1946, collage of paper, sealing wax etc., 11<sup>5</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub>", courtesy of Museum of Modern Art.



Der Weihnachtsmann



## Haberle: or the Illusion of the Real



SURREALISM is the first word that comes to people's lips when you show them paintings by John Haberle. This reaction is instantaneous and almost invariable, but it is not altogether correct. For surrealism, by definition, is concerned with mysterious congruities beyond the incongruous; Haberle's game, on the other hand, is to bestow fantastic consequence on the inconsequential. Where some of his contemporaries fling their bold artistic challenge in the face of the vast grandeurs of the Rockies, Haberle fishes a comb, a theater stub and a cancelled stamp out of his own side pocket and bids us marvel at *that*. In this respect he is somewhat akin to the Philadelphia still-life painter, John Frederick Peto, but there is a major difference between the two. Peto is romantically moved by the pathos of the discarded. Haberle is wry and wacky, full of bravado, self-congratulating virtuosity and a kind of sly flamboyance.

Haberle is known to the contemporary art world solely through two small paintings in the Springfield (Mass.) Museum of Fine Arts, where they are catalogued as works of "J. Haberle, XIX Century, American." The list of his known works can now be expanded from two to twenty-five—unquestionably a small fraction of his output but enough to go on for a preliminary sketch, especially when pieced out with the seven pictures that survive in photographs and with the scant but not hopelessly meager documentation which can be found.

The key to Haberle was the address, 27 Winthrop Avenue, New Haven, Connecticut, in an old Chicago catalogue. His obituary notice in the *New Haven Register* stated that he was born in that city in 1856 and had died there, at 81 Cove Street, on February 3, 1933. It went on to say that he had studied at the National Academy of Design in New York, had been employed for a time by Othniel Charles Marsh, the famous Yale paleontologist, was survived by two daughters, Vera Haberle and Mrs. Anthony M. Fresneda.

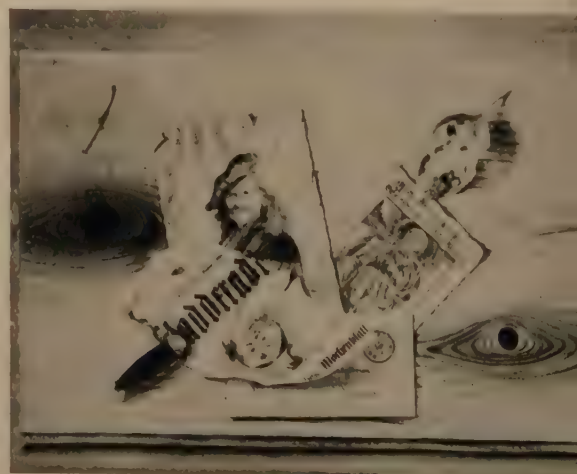
A glance at the current New Haven telephone book established the fact that Mrs. Anthony M. Fresneda still lived at 81 Cove Street—and then the fun began. For Mrs. Fresneda and Miss Haberle were most kind, and the house was full of paintings, clippings and other memorabilia. The clippings were the springboard for an exploratory expedition to Detroit, Cleveland, Chicago and Boston. What was found fits together and adds up to an outline sketch of one of the most amusing and individual men in the school of American painters linked with the name of William Harnett.

*Trompe l'oeil* still lives in painted line, with a minimum of modeling and no exploitation of color and tone except for purposes of strictly local description, are as old as still life itself. Their subject matter is confined usually to letters, engravings, maps, watches and other flat or very shallow objects pasted to or suspended by ribbons from the doors. Most of the classic examples are by French and Italian artists, but two very amusing specimens by an otherwise unknown nineteenth-century German painter named Theodor Fluegel have recently come to light in San Francisco (Fig. 1). American examples before Haberle are quite rare. The most celebrated one is the well-known cardrack picture by the Washington artist, J. Goldsborough Bruff.

Haberle belongs in this crisp, whimsical tradition which is worlds apart from the sumptuous, Dutch-inspired tradition of Harnett. We do not know what earlier instances of the species he had seen. We know only that he was not an isolated phenomenon and brought to the style a grandeur of exaggeration, an all-out fanaticism, that are unique among its practitioners.

An article about Haberle published in the *Illustrated American* for December 30, 1898, says: 1) that as a student

Fig. 1. Theodor Fluegel, *KLADDERADATSCH*, 1882, watercolor, 13½ x 19". Coll. Louis Pappas, San Francisco.





was unable to afford models and therefore trained himself by making sketches of his own hands, arms and legs; that he worked for Marsh before he began to paint; 3) that he exhibited for the first time at the National Academy of Design in 1887, and 4) that the picture he sent there was bought by Thomas B. Clarke.

A drawing labeled *Haberle's left hand* and dated 1882 is preserved in New Haven. Nothing else of his is known until an entry in the catalogue of the autumn exhibition at the National Academy of Design in 1887: "No. 2, 'Imitation,' by John Haberle." Now, in 1887 Haberle was thirty-one years old and, since he is said to have come from a poor family, it is very probable that he had been earning his own living for some years. Marsh was extremely active in the late '70s and early '80s, and it is more than likely that Haberle worked for him at this time. And one is tempted to trace the minute precision of Haberle's later achievement to an early discipline in scientific illustration, just as Harnett's precisionism consorts well with his youthful training as a silver-engraver. But, although many of the drawings published with Marsh's books and articles are credited to the artists who made them, Haberle's name is absent from those pages.

The National Academy picture of 1887 is described as follows in the catalogue prepared for the exhibition of the Thomas B. Clarke Collection at the Pennsylvania Academy of the Fine Arts in the fall of 1891:

John Haberle: "Imitation." An assortment of familiar objects—bank notes, fractional currency, coins, postage stamps, etc.—painted with microscopic detail and descriptive imitativeness of observation and skill. Signed as a printed label at the bottom.

Bank notes rank even above pipes, mugs and violins as the most frequent motif in American still life of the late nineteenth century. Harnett was painting such things at least as early as 1877, and all the others of his school—Peto, Jefferson D. Chalfant, George W. Platt, Nicholas A. Brooks, Alexander Pope—did likewise; there is in fact one artist, Victor Dubreuil, who is not known to have done anything else. A picture of Dubreuil's is kept under lock and key in the office of the Secret Service agent on duty at the Treasury in Washington. It is probably the only permanently jailed painting in America, and it may provide a clue to the popularity of this type of subject among its numerous devotees.

It has been suggested that paintings of money were frequently made by Harnett and his circle because they reflected an American love of filthy lucre during the Gilded Age. They may also have been done for an entirely different but equally American reason: because those who painted them knew they were against the law. This certainly seems to have been true in the case of Haberle, as is shown by some rather curious evidence.

In 1888 Haberle exhibited a painting called *Reproduction* at the Art Institute of Chicago (Fig. 2). It shows a ten-dollar bill, two postage stamps, the tintype self-portrait that this artist often used by way of signature and two newspaper clippings. The more significant of these clippings is painted as if badly torn and little of it can be read, but that little is quite revealing.

It shows the last two lines of a news story followed by a dividing-slug, and the heading and first lines of another story which is illustrated with a little half-column cut. The lines above the mark of division read "of work of the kind yet . . ." and "it is done entirely with a brush." Below

**Fig. 2. John Haberle, *REPRODUCTION*, ca. 1888, oil. Collection Garretson Wade, Cleveland. All U. S. stamps and currency reproduced in this article are by special permission of the Secretary of the Treasury. Further reproduction, in whole or part, is strictly prohibited.**





the dividing line the heading reads "John Haberle the Counter . . . / (Special to the World) / New Haven, Conn., Dec. 12- . . . / ceives the eye into the belief that the . . ." Underneath this is the cut, showing a man with a black beard like Haberle's working at a table by the light of a lamp, with a pistol and dagger hanging on the wall over his head.

The second clipping is slightly different, typographically speaking, and therefore suggests a different source. It consists of three lines of heading and one line of story: "A Counterfeit./A Remarkable Painting of a ten-dollar/ sil-(ver?) . . . ited States' Bill./ A . . . would humbug Barnum. . ."

Newspaper clippings in the paintings of Haberle, like those of Chalfant and quite unlike those of Harnett and Peto, are always legible; furthermore, Chalfant's and Haberle's clippings are always in praise of the artist. In every case but this one, the originals of the clippings in the known paintings of Haberle are preserved in the Cove Street house, carefully pasted to cardboard mounts. The clippings just cited, however, are absent. The one dated December 12 plainly imitates the typographical style which the *New York World* followed between 1883 and 1888; but the *World* did not use half-column cuts at that time, and, what is much more important, the story is not there. This of course is as it should be. A newspaper story about painted counterfeits ought itself to be a counterfeit; but there is evidence to show that it is not a total fabrication.

One of the clippings preserved in the Haberle house states that the "artist painted bank bills so accurately that the Secret Service men compelled him to desist." In 1886 agents of the Secret Service had actually arrested Harnett for work of this kind, and he was severely reprimanded by a judge for his activities in this respect.

Harnett painted no more money. Haberle's answer was to send to the Chicago Annual of the following year (1889) a painting listed in the catalogue under the delightfully ironic title of *U.S.A.* (Fig. 3). This represents a dollar bill, portions of a ten-dollar bill, a one-cent stamp and a few lines in praise of *Imitation* (his National Academy picture) which had been printed in a New York paper two years earlier. On the back of the dollar bill one may read, by way of a public confession of unrepentance, the official warning against the imitation of Federal currency. In other words, put that in your pipe and smoke it.

This time Haberle got away with it so far as the law was concerned, but this picture landed him in a new kind of trouble, which Harnett had never had. For *U.S.A.* had not been hanging long in Chicago when the art critic of the *Inter-Ocean* expressed himself as follows:

There is a fraud hanging on the Institute walls concerning which it is not pleasant to speak. It is that alleged still life by Haberle, supposed by some to be a painting of money. A \$1 bill and the fragments of a \$10 note have been pasted on canvas, covered by a thin scumble of paint, and further manipulated to give it a painty appearance. A glass has been put over the "painting" since the writer of this picked loose an edge of the bill.

Haberle heard about this, presumably through his relatives in Chicago, and took the first train west, with

blood in his eye. On July 3, 1889, the *Chicago Daily News* gleefully reported that the painting had been examined by experts in the presence of the artist and his accuser. "Tobacco pipe was used, and the paint was rubbed off, and the whole ingenious design proved really a work of imitative art, and a most excellent one. Both bills were painted, the stamp was painted, and the newspaper clipping was painted."

Four days later the critic of the *Inter-Ocean* had somewhat somely ate his dish of crow and called upon an unexpectedly high authority to join him in his confusion:

. . . Just how the writer of the notice came to be deceived in the matter is of no particular moment, for he recognizes the fact that he has no business to be affected by the statements of others, and he has nothing to plead for his justification. The deception, however, does not appear strange when one has seen the painting. . . . Better informed and more astute men than the writer of the notice have been taken in, notably Eastman Johnson, the dean of American figure and genre painters, who had a very serious time proving to himself that Mr. Haberle's paintings were what they purported to be.

At the time of the Chicago affair, Haberle had just completed his most ambitious money picture, *The Change of Time* (Fig. 4), for which he asked the exceptionally high price of \$2200 when he showed it at the Pennsylvania Academy of the Fine Arts in 1890, and which, with *U.S.A.* and several others, came shortly into the possession of a Detroit business man named Marvin Preston. To a light gray door are pasted many types of American currency: from a Connecticut Colony twenty-shilling note of 1732 through various sorts of Federal greenbacks and Confederate shinplasters down to a five-dollar bill of the series of 1886. There is a similar progression of coins and postage stamps, including one from Canada, and some of the stamps are pasted across the bottom crack of the door. That door is further held shut by the key-escutcheon, in the form of a grinning brass satyr-head, firmly nailed across the crack on the left. Balancing the key-escutcheon at the right are two brass hinges, one in the form of a butterfly and the other in the form of two scrolls, back to back. Toward the top of the door a cracked magnifying glass with a worn black handle rests on still another favorable notice of the National Academy picture: "entirely with the brush and without the naked . . . e/ 'Imitation,' No. 362, by J. Haberle . . . . . icts and a most deceptive *trompe l'oeil*."

The frame around the entire picture is painted and is an integral part of the canvas. The faces of all the presidents from Washington to Benjamin Harrison, identified by their names and dates of administration, appear on it as if carved in wooden medallions. The four medallions at the lower right corner are empty and are partially covered by a violet-colored envelope addressed to Haberle in New Haven and postmarked in New York with the date, '88. On top of this envelope is the tintype self-portrait. The small corner of the letter which protrudes is one of Haberle's most delicate feats of virtuosity, and one can almost hear him chuckle with delighted self-approval as one studies it. No complete words are legible, but it is none the less apparent that the most boldly stroked letters are in mirror-writing, while the interlined fainter letters are not. In other words, the paper is quite thin; the mirror-writing is on the reverse side of the first sheet and the fainter letters are on the obverse of



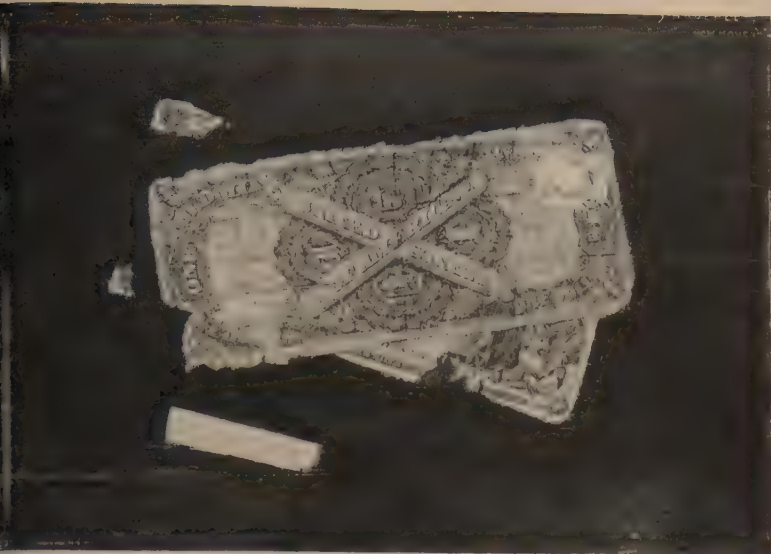


Fig. 3. Haberle, *U.S.A.*, ca. 1889, oil, 8 1/2 x 12". Coll. Marvin Preston, Ferndale, Mich.

second. "Entirely with a brush and with the naked eye," as Haberle so proudly remarked on more than one occasion!

Preston managed a famous, handsomely furnished saloon known as Churchill's, and all his Haberle paintings hung there. But they were dwarfed by an immense work of Haberle's which belonged to Churchill, the proprietor, himself. It is called *Grandma's Hearthstone* (Fig. 5). It was completed in 1890 after two years of work, and with it Haberle crossed Harnett's path, if only indirectly.

James T. Abbe, a wealthy paper manufacturer who lived in Holyoke, Massachusetts, had commissioned Harnett to paint a picture called *Ease* using as models certain

books, vases and other objects that were Abbe's own property and had special significance for his family. This picture could scarcely have been dry before Abbe sold it to Collis P. Huntington, and he immediately engaged Haberle to do another painting on a theme chosen by himself. In this case Abbe did his choosing on a grand scale. He tore a huge fireplace and its surrounding woodwork out of a farmhouse in Massachusetts and transplanted them whole into the side wall of Haberle's home in New Haven.

The painting that resulted, unlike most of the known Haberles, uses a great deal of tone and modeling. It represents a hearth, with logs burning and kettles boiling, a man-



Fig. 4, right. John Haberle, *THE CHANGES OF TIME*, ca. 1889, oil, 23 3/4 x 15 3/4". Coll. Marvin Preston. Fig. 5, above. Haberle, *GRANDMA'S HEARTHSTONE*, 1890, oil, 8' x 5 1/2'. Coll. Mrs. J. Q. Goudie, Bloomfield Hills, Mich. (Sylvester photo).





tel-shelf covered with pitchers, candlesticks, wine bottles, vases, lamps, a Bible on which rests an unfinished piece of knitting, a string of vari-colored peppers, an apple, a crude toy flute and similar objects, not to mention several crawling flies. Above the mantel are guns, a sword, pipes, a salt box, a straw hat, coonskins, a string of dried corn and so on.

Abbe was not the only patron whom Haberle permitted to choose his own subject. Preserved at New Haven is the photograph of a lost painting which bears on its back the inscription, "With compliments, truly yours, Walter D. Jones. By order of Walter D. Jones, who designed same." And in Haberle's hand, "Conglomeration, 1889" (Fig. 6).

*Conglomeration* is the perfect title for it. The top of a cigar box is held to a door with crude leather hinges. A buttonhook hangs from it and a pearl-handled pocket knife sticks upward before the painted frame. Behind the cigar-box top is a jumble of things, including playing cards, a shoelace, a pair of scissors, a cigarette, a comb, numerous theater tickets and a small bouquet of flowers tucked behind the ribbon which is tacked between the box top and the door and holds the whole thing together.

One of the most curious of the Haberle documents in New Haven is a newspaper advertisement or handbill which reads "Policemen and firemen will be interested in the free exhibition of Haberle's famous realistic paintings which will be opened to the public on Monday, June 29, at Conway & Co's., 48 School Street, Boston. This exhibition is the private collection of Mr. Frederick McGrath and cost \$10,000. The exhibition will continue several days."

Investigation shows that Conway's was a liquor store and that Frederick McGrath became its owner in 1889.

Fig. 6. Haberle, *CONGLOMERATION*, 1889, oil, present location unknown. Courtesy Mrs. Anthony J. Fresneda.



Why he thought Haberle's pictures would be particularly appealing to policemen and firemen is not instantly apparent. McGrath's assets, including his pictures, were ultimately taken over by liquor companies which went out of business with Prohibition, and there is no way of tracing what happened to the paintings. Some of these and others, including lost Haberles we know through photographs, will doubtless turn up as interest in this artist increases.

Left in the Haberle house in New Haven are three incredible pictures. One is *A Bachelor's Drawer*, dated 1890-94 (Fig. 7 and Titlepiece). This involves an indescribable chaos of theater stubs, stamps, old bank notes, bookmaker's tickets, "cigarette pictures," playing cards, the cigar-box lid, a photograph of a nude woman modestly draped with a paper band from a package of envelopes, a caricature of a mustachioed man torn from a magazine and covered with painted doodles, a comb, a corn-cob pipe, some matches, a burned-out cigarette, a pocket-knife, an old letter, the tintype self-portrait and, to top it all off, a slip torn from a Gideon Bible and a large fancy bookentitled *How to Name the Baby*. There are also the usual newspaper clippings, including one headed "It Fooled the Cat" the original of which appeared in the *New Haven Evening Leader* in 1893 and told how, when *Grandma's Hearthstone* was first put on view at Churchill's, the house cat curled up in front of it as before a real fireplace—a new version of a folk tale as old as painting itself.

*A Bachelor's Drawer* was Haberle's last painting of this type, and it sums up all his characteristic iconography. The other two paintings referred to above exhibit less bravura but are considerably more subtle. One is a picture of a clock (Fig. 8) which stands about four feet high and is not nailed to a stretcher but to a box-like frame some four inches deep. The present writer, an old hand at dealing with *trompe l'oeil*, passed by it three or four times without realizing at all that it was a painting.

The effect of the third picture (Fig. 9) is that a painted landscape has been shipped in a paper parcel which has been torn in transit, so that one sees most of the painting as well as the paper, the string and the labels of railway express companies. Now, in order to create the intended illusion, the landscape had to be done in a broad, free, splashy style. Therefore in this picture, as in the clock, with its crude landscape simulating commonplace painting on glass, one reaches the absolute farthest north in *trompe l'oeil*. For when one comes to a point whereat the essence of realistic illusionism is that a large part of the painting is *not* illusionistic, one can go no further; this is the end of the line.

The clock and the package picture are not dated, but one suspects they were done late in the game. In 1893, when *A Bachelor's Drawer* was first exhibited, Haberle was quoted in the press as saying that his eyes had gone bad from the strain he had placed on them and that he would do no more "imitative" painting. This is repeated in several clippings bearing later dates, yet in 1898 Haberle came out with *A Japanese Corner*, photographs of which survive, and which appears to be an immense, ultra-realistic tribute to the Nipponese craze satirized in *The Mikado*. *A Japanese Corner* seems to modern taste a depressing example of misapplied dexterity, and with it Haberle's "imitative" career seems actually to have closed. This means that that portion



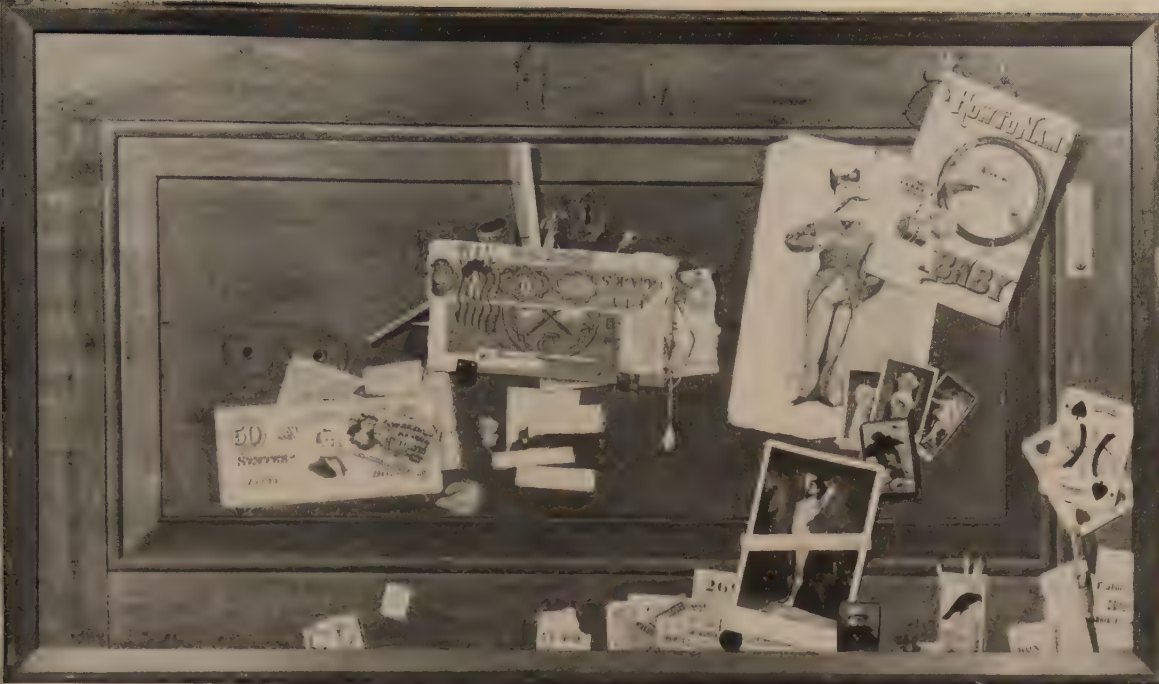


Fig. 7. Haberle, *A BACHELOR'S DRAWER*, 1890-94, oil, 20 x 36". Coll. Mrs. Fresneda, New Haven, Conn.

of his productive life in which one is interested today lasted only eleven years, and the more important part of it, for all we know to the contrary, only seven years.

As early as 1889 Haberle had painted a picture called *Attacking a Still Life*, which shows a mouse eating an apple, and after 1898 he produced a string of such things—small, sentimental paintings of kittens and puppies, some flower and fruit pieces and a little sculpture of animals. It is perfectly clear that his eyes were not what they had been; and if one had not found these later works in his house one could not believe they had been produced by the same

masterly hand and hell-on-wheels spirit that had created *The Changes of Time* and *A Bachelor's Drawer*. In 1923, when his son-in-law graduated from Yale, he signalized the occasion with a tiny painting of a schoolboy's slate in which the old fire flickers for a brief moment; but it never really revived.

He was more than a technical trickster. He was, rather, a prestidigitator of art, and in the enormous hyperbole of his best achievement there is something akin to the nineteenth-century American genius that found its most famous outlet in Mark Twain.



Fig. 8, right. John Haberle, *CLOCK*, oil, 26 x 15 $\frac{7}{8}$ ".

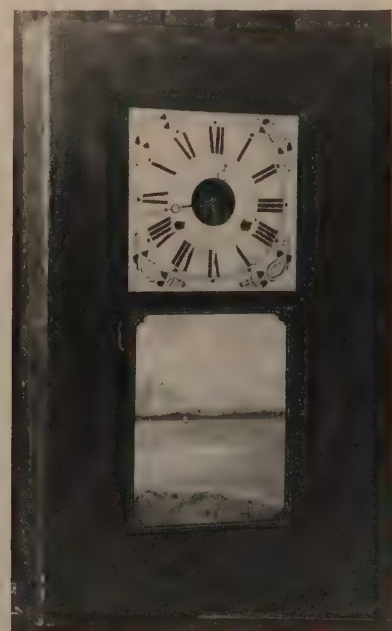


Fig. 9. *TORN IN TRANSIT*, oil, 14 x 12". Both, collection Mrs. A. J. Fresneda.



## Architectural Freedom and Order:

### An Answer to Robert W. Kennedy

Robert W. Kennedy, in his article in the April 1948 issue of the *Magazine of Art*, stated among other things:

*Just about everyone wants a house that . . . will take its place gracefully in New England, that has charm.*

*The main stumbling blocks are all in the matter of how to continue the New England tradition and in the definition of charm.*

*The lovely traditional building of our region . . . is actually simple and straightforward. . . . Its lively quality grows out of its unsymmetrical masses, out of the clear articulation of house, lean-to, shed, wing or barn.*

*The typical New England landscape is apt to be tinged with an obscure nostalgic quality: it is sad, ingrowing and old.*

*Our earlier builders were masters of the art of articulating the elements of a building. The sterile symmetry clung to by the plagiarists was unknown until recently. The common neo-classic house with its northeaster at one side of the gable end and its Doric porch on the long wall under the eaves is the antithesis of the purely axial approach.*

*It is important for us to see these old farms as the organic whole they were: a house, a shed, a barn, a place to live, a way of life, a kind of livelihood. Their charm, their fitness, lies in the fact that they expressed the whole structural organism of the farm.*

*We are after a contemporary architecture in the New England tradition.*

THIS is not the time to join battle with the windmills of eclecticism—especially if, in place of a lance, your weapon is a shingle from a New England cottage. This is the time, perhaps, to assert once again the positive demands of architecture from the beginnings of organized building. These positive demands can be expressed in two concrete words: order and freedom.

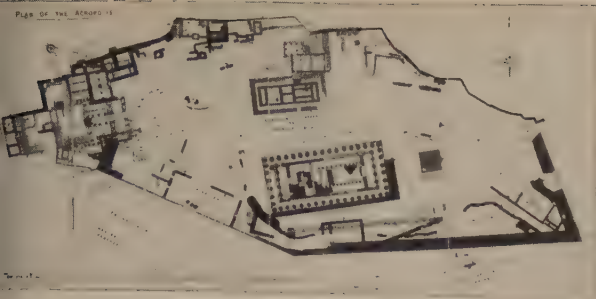
In the blurred vocabulary of the present these two words have assumed mutually exclusive connotations. Nothing could be further from the truth. Architecture is not an end in itself; it is the creation of a certain environment within which human beings are supposed to perform certain functions, such as living, working and enjoying themselves. Architectural order therefore is not an end in itself either—it is not, as some confused critics have occasionally claimed, an authoritarian concept. Architectural order is an instrument for the creation of human freedom. Architectural anarchy—the anarchy of small-scale, scattered, “informal” cottages—is an instrument, however unconscious, for the creation of human servitude and bother.

These definitions, God knows, have been made emphatic enough in the past. Apparently however they have not been made often enough. The familiar, prosaic analogy is that of the standardized, prefabricated kitchen: the typical, non-standard kitchen (the anarchist kitchen) is an

**THE GREEK COTTAGE AND THE PARTHENON.** *There is no question that these buildings (left) are charming, though somewhat squalid. As soon as the Greeks grew a little more affluent, they began to build more formal, more orderly, more architectural villas (center). Their true architecture however grew out of the great public buildings like the Parthenon (right), which rejected all informal charm and whose grandeur has survived thousands of years. (Parthenon courtesy Metropolitan Museum, others Bernard Rudofsky.)*







**ARCHITECTURAL ORDER.** *Whether you take (left to right) the Acropolis, St. Mark's Square in Venice (Keystone photo) or Le Corbusier's plan for St. Dié (courtesy Museum of Modern Art), you find always an architectural tradition of order. This order need not be axially symmetrical; none of these examples is. But it does depend upon a certain "symmetry of balance" which is the hallmark of all great architecture. This has nothing to do with the farmer-builder's accidental jumble of "lean-to's." Le Corbusier is not an unconscious fumbler; he, like all great architects, is an infinitely precise artist.*

expensive affair, probably shoddy in planning, probably wasteful in its demands for human energy. It is an instrument of enslavement (even if it should have "New England" flagstone floors and cabinets made of vertical wood siding, like the beautiful Dutch barns in Lancaster County). The prefabricated, standardized kitchen, the result of an orderly production process, the result of detailed and costly engineering and design research, the epitome of all the nasty "you-are-just-like-me-and-everyone-else" tendencies in our world—this stainless steel monument to order does a funny thing: it makes it possible for more people to cook more varieties of more meals than ever before.

Needless to say, this would be a silly analogy if it went only as far as that. But it does not, and it never has. What are the great architectural creations in our civilization, the creations to which people are drawn because they exert a liberating, a humanizing impact upon their lives—their souls, if you like? Are they not the vast, monumentally conceived Greek city centers? Are they not the Piazza San Marco in Venice, the Champs Elysées and the Tuileries? Are they not, wherever you look, the *large spaces*, those spaces that in the end are the greatest architectural experience that men have been able to convey? It may be true that

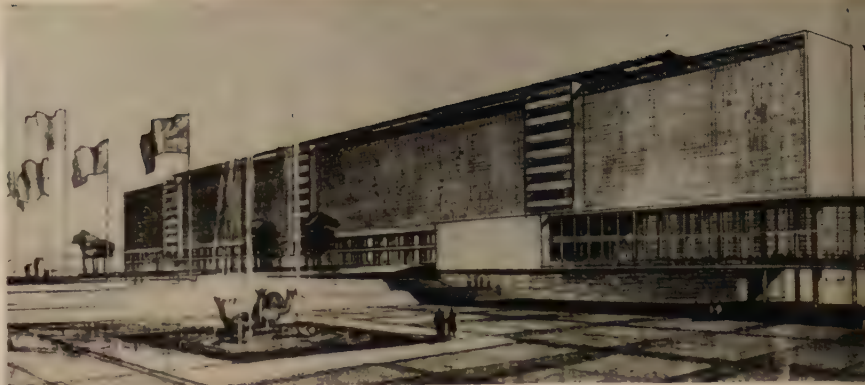
many of these were built by despots, that many of them have subordinated the human scale to the scale of self-glorification. But when this delicate balance between monumentality and human scale was upset, the results were architectural failures. It is these failures that have been emulated by many "traditional" architects in this country. The great successes of form, of scale and of monumental impact are for us to emulate—not as copyists, but using the language of our new architectural vision and retaining only the spirit of this past work.

It has been alleged that the international style is a rigid, inflexible strait jacket, similar to the style of the Beaux-Arts and other neo-classical movements. We feel that this is again a question of personal definition. The "cottage stylists" believe that the way to supply human, organic and pretty (for that is *really* what they mean) architecture is to ramble on in your plans, cover your structure with fuzzy textures and woolly materials, set up casual, asymmetrical compositions and generally to create an environment that psychologists would recognize as a close approximation, in concrete, to their mothers' wombs. This is of course all very well if your inclinations happen to be rather introvert; but it is hardly fair to impose this kind of

**NEW ENGLAND ASYMMETRY.** *There is nothing accidental, unconscious, informal, asymmetrical or "charming" about these wonderful examples of the great Salem tradition in New England (left, Mack and Stone houses, Henry and John Pickering, architects, 1814-15). Nor is there any in the work of Mies van der Rohe (Weissenhof in Stuttgart, 1927, courtesy of the Museum of Modern Art). Naturally there were cottages in the Salem days, and there are cottages now. But neither Samuel McIntire and his associates nor Mies van der Rohe seemed to think that these cottages had anything to do with architecture.*







**CHARM AND ORDER.** William Wilson Wurster uses the "cottage style" in much of his residential work, as in the Sullivan house, Saratoga, California (left, Sturtevant photo), but forgets all about it when doing architecture in the great tradition—such as his project for the UN buildings for San Francisco (courtesy of the Architectural Forum).

environment upon your unsuspecting public, and the "international stylists" have therefore, for precisely those reasons, refused to turn architecture into frozen music or to follow any other romantic aberration. Architects like Mies van der Rohe believe that they are coming close to creating an *objective* architecture—a large-scale unhampered environment, whose orderly spaciousness is full of the air and the open freedom necessary for human development. Who then is inhibiting the individual: the architect of small-scale charm or the architect of open order?

After all, none of the great architectural movements of the past has been based on the design of cottages. Who remembers what the Corinthian cottage was like, and who, for that matter, particularly cares today? Where is the influence of the Roman legionnaires who marched to France, to Germany and to England? The answer is surely that their influence remains only in the few large ruins, the long protective walls and the endless roads. But their tents, their "cottages," have fallen by the wayside.

This does not mean that these cottages were not charmingly informal or delightfully human. Many of them were, and many cottages today are still charming and delightful. But just as the architecture of Corinth was not based on the Corinthian cottage, the architecture of America in 1948 cannot be based upon the suburban hut. And even the most successful of the cottage-style architects of today, men like William Wilson Wurster and John Yeon, do not apply their small-scale concepts to the construction of large architectural elements. When Wurster designed the United Nations project for San Francisco, he designed it in the very international style so maligned by the exponents of cottage *Gemuetlichkeit*. And when Yeon designed his Portland tourist-bureau building, the small-scale charm went right out through his "international" window. And rightly so. For Wurster and Yeon were then acting as the exponents of a great architectural tradition, intent upon creating the emotional impact that great architecture—good great architecture—has always held within it.

And so it is a confusion of issues, we think, to propose a human scale based upon the alleged scale of the small,

early New England settlements. These early settlements were the living quarters of people who had to cling together against the hostile elements and against hostile natives. They were the settlements of frightened people and of people who were poor and couldn't afford to build high ceilings and large halls. They *did* build handsomely with what they had. But as soon as their fears began to dissolve and their wealth to increase, the New England settlers immediately returned to the orderly, formal and architectural expressions being developed in England. There is nothing asymmetrical or informal about Samuel McIntire, and there is nothing of that—to get away from New England—in the Southern mansions that looked to Georgian England for guidance. It is in the cluttered, myopic, frightened construction of the Southern slave cabins and Northern protective settlements that we find the origins of the peculiarly anarchic notion of spotty asymmetry, of informally "human" chaos and of small-scale pedestrianism.

Within this framework of order which has produced all the great architecture of the past we should now create the great architecture of the present. It may seem hard, within this admittedly large framework, to find the place of the small house, of the one-family dwelling. And of course it is hard. For the one-family dwelling, built like a New England cottage (or like a sophisticated adaptation of one) is an archaic concept. The popular home-builders' magazines are no longer guilty of promoting chintzes and doilies; they are guilty of making their readers believe that houses should continue to be built as they were a few hundred years ago. They are guilty of promoting a new cottage style—and, we suppose, their guilt is not too great, for they are merely repeating what most contemporary architects, by force of circumstance, are telling them today. Henry-Russell Hitchcock said in the Museum of Modern Art symposium last February: "The cottage style is concerned apparently with giving a more domestic, a looser and easier expression, to domestic architecture. . . . That, it seems to me, is one of the difficulties about that particular new phase of expression—that its activities are centered on what is frankly not one of the important problems of the



architecture of the present day. The individual, detached residence is always a good field for experiment but it is of very little statistical consequence today. . . .” Unfortunately, our “building industry” continues to be a building *craft*. The individual dwelling, whatever its form, remains a problem of enormous sociological import but also a problem that, in present-day technical terms, is economically insoluble. Instead of accepting Hitchcock’s logical conclusion that the building of these small dwellings is *not an architectural, but a sociological and industrial problem*, many of our architects are forced to continue along the downhill path of technical and esthetic reaction.

But there is no reason why architectural critics and theorists should follow this precipitous path. No one even remotely familiar with today’s building methods can deny that the individually built dwelling is a reactionary, outmoded, economically impossible concept. All the temporary palliatives of housing, of rehabilitation of urban areas and the like cannot possibly solve the problems of modern living in the long run. Only a complete industrialization of building can do that. When that happens, architects will be called upon to arrange these industrially produced ele-

ments—houses, apartments or whatever—in certain compositions both functionally and esthetically, and it will be then that the concept of a gigantic order can play its part in creating a new architectural environment. But the units, the elements themselves, must remain objective, industrial products, not the subjective stylized creations of individuals in search of human victims.

We realize that this is not the answer to the immediate problems raised by traditional building crafts and by the resulting deviations from the main line of today’s architectural thinking. But surely the *House and Garden* type of magazine is doing a good job of propagating this current cottage-style deviation in the face of the sad fact of impossible building techniques. It is all very well for architectural critics like Kennedy to examine this enforced trend and try to build upon it a style for our time. Kennedy may be making the best of a bad thing—and that is all right—when he sums up whatever charm he has succeeded in squeezing out of our disastrous technological present. But he should have made it quite clear that in the architectural framework of order there can be no room for the anarchy of cottages. Life is too short for that.

**IS THE COTTAGE STYLE A STYLE?** *Sven Markelius, Sweden’s great architect, will use the “cottage style” when doing a charming small house at Kevinge (left, courtesy Architectural Review), replete with birch trees, pools and frolicking infants. But when he does a large-scale public building like the Builders Club in Stockholm (G. E. Kidder Smith photo), he inevitably resorts to the order and discipline of the “international style.”*





## Letter from Paris



To say that the current art season in Paris is kaleidoscopic would be putting it mildly. The city's numerous salons, museums, countless galleries and art shops offer a year-round carrousel of retrospectives, theme shows, comparative exhibits, a steady cascade of group manifestations and one-man shows of the most widely divergent tendencies. Discussions, debates, conferences, critical estimates are to be met at every turn. Art books are published at a terrific pace.

In this climate, we were among ten critics to receive a letter, just a year ago, from a new enterprising left-bank

Galerie Saint-Placide, inviting us to constitute a jury award a 50,000 franc encouragement prize to *the* best painter, young and unknown naturally, we could find in a year's visits to the city's art shows. I can assure you that we all accepted with certain misgivings. The story itself is quite simple; I have chosen it only because a focus upon one art event offering the largest number of varied but relevant elements seems the only way to give some idea of the multiple aspects of the local art scene. It may help to emphasize the close relationship that exists here between the young artists in search of a few fundamentals upon which to build his career and the critic seeking the essentials that may permit the charting of some course and direction of contemporary art. It is no easy job for either of them.

For the artist, Paris is a highly competitive field still dominated by the great figures who took over after the first war. The successors of Picasso, Matisse, Braque and their contemporaries find themselves heirs to an amazing sum of research and accomplishment. Rather than the useful source of accumulated knowledge it might appear, its diversity is confusing in the amount the young painter must discard—therefore take the time to consider—before he can assemble a minimum with which to compete or be ignored in the junket of exhibitions held here each year.

The critic also finds himself in a confusing situation. He must have vision and intuition, for he can no longer calculate artistic probabilities based on the past with any degree of accuracy, either to bolster his judgment or check a temptation to prophesy that many would have him indulge for their guidance. Since David revolted against the excesses of the eighteenth century, and then Delacroix opposed Ingres, there have been a hundred years of action and reaction in recurrent cycles. Now what? Re-romanticism announced by surrealism, and André Breton its prophet? Who can tell? Several new factors intervene—and throw the entire system out of gear.

The definition of artist has changed. From portraitist-historian-decorator-moralist-public-entertainer, he finds himself, freed of all the exigencies of other periods, a modern explorer of unknown regions. Soothsaying is idle business at this point, for the definition of critic has also changed. His is no longer a negative rôle of dilettante. He must be accessory to the creative artist's choice of new directions in a positive manner. His first job is to clear the way.

To begin with, in ratio to the artist's emancipation rapid industrial evolution has diminished the artisanal satisfaction men found in yesterday's crafts. With more leisure many are turning to the plastic arts. Salons of the Employees of Every Possible Public Service are a permanent fixture. Last season even brought one of the work of delinquent children. Fine—but in the tangled skein of all these exteriorized yens, much camouflaged china-painting, fancy



beadwork and plain old-fashioned whittling is being opposed to the most serious research in a ridiculous attempt to strike an average. The critic once dealt with a compact group of qualified artists. Now he must weed them out. It's more difficult than you think and, at a fairly critical moment, it clutters up the main issues considerably.

There was a consciousness of all this in the air when we held our first meeting as jury of the "Prix de la Critique d'Art." It was decided that each member would pick two painters each month. Six painters would be chosen from the lot at quarterly meetings. Skipping the summer season gave us eighteen candidates for the final award. René-Jean, dean of Paris critics, was elected president. Jean Bouret, Pierre Descargues, Guy Dornand, Maximilien Gauthier, Jacques Lassaigne, Claude Roger-Marx, Henri Martinie, Guy Weelen and the writer composed our original group, later joined by André Warnod. All professional critics representing some of the leading daily and weekly Paris papers, they are combined the authors of an imposing list of monographs, studies and books on art in general. Many have fought at the sides of the greatest artists of the heroic days. The only foreigner in a body picked from the most case-hardened group of art commentators in the world, I was to find that my colleagues were remarkably unbiased. Our debates, of a friendly, informal nature, were entirely devoid of pedantry. Like experienced doctors whose long training permits of an immediate diagnosis, our clinical board had its work facilitated by the frequency of a few prevalent, easily distinguishable ailments. Matissitis was frequent. Chronic kleeptomaniacs was not rare. There was occasional evidence of the anguilliform bacillus of the more exotic miro-miro. In the large majority of cases, however, we were confronted with ordinary picassobia, the common measles of the artistically young.

The final vote resulted in a draw between the two leading contestants, and it was decided, to the entire satisfaction of all the jury, to divide the prize evenly. The 50,000 franc prize offered by the Galerie Saint-Placide was awarded to Bernard Buffet and Bernard Lorjou, *ex-aequo*.

There is little to relate about a twenty-year-old painter. Buffet was born in Paris in 1928, near the Place Pigalle. His father was an ex-miner. He is practically self-taught, for if he skimmed through the Beaux-Arts for one month in the cold winter of 1943, it was more to find a temporary and warm place to work than for any other benefits. While poor, his parents have done their utmost to help him to become a painter. It is necessary only to remember that he was ten in 1939, when he first began to paint, to get some idea of the atmosphere in which he was formed.

Lorjou was born in Blois forty years ago, also to very moderate circumstances, and is self-taught. He has earned his living as designer for Lyons fabrics manufacturers and shuns artistic and literary milieux. The revelation of Greco, Velasquez and Goya on a visit to Spain in 1931 left a profound impression. A prodigious worker, he likes large surfaces. His *Miracle de Lourdes*, shown at the 1947 Salon d'Automne, brought him much favorable attention and practically launched him.

Martinie, commenting in the *Parisien Libéré* on the final results of the "Prix de la Critique," speaks for us all when he says:

The designation of the two winners has been approved by a notable section of the art world. It has provoked some public opposition, not to mention anticipated but negligible recrimination. There was never any question of picking out "fair" pictures by a point system, but only of giving a young artist whom luck had not particularly favored, his chance. . . . [Lorjou], self taught, of high merit, is the most authentic revelation since Liberation. He has temperament, and an impulsive lyricism animates all his work, which is of unquestionable originality. It would be an easy matter to point out defects, . . . but his composition, his ardent color, his élan are conclusive. Buffet and Lorjou are swept by an irresistible, poignant necessity to paint to rid themselves of the dream or torment that inhabits them both. Their work is marked by a profoundly human accent—a note of distress in the one—of exuberance in the other—which reaches the spectator, even if their ways differ. This fatality leaves them indifferent to influences or disputes. They paint, knowing full well that they have much progress to make, and are working at this to the best of their ability. This is why we have given them our confidence.

Opposite, Bernard Buffet, *LA PLAGE*; below, Bernard Lorjou, *LA CHASSE AUX LION*





*Left to right, top row: Fine Arts Society of San Diego;  
San Marino, California, Huntington Art Gallery;  
Dallas Museum of Fine Arts;  
Canajoharie, New York, Library and Art Gallery;  
Second row: Colorado Springs Fine Arts Center;  
Omaha, Nebraska, Joslyn Memorial.*



# ARCHITECTURE FOR AMERICA'S ART

*San Francisco, California, De Young Memorial Museum;  
Youngstown, Ohio, Butler Art Institute;  
Washington, D. C., National Gallery of Art.*



*Seattle, Washington, Art Museum;  
Boston, interior of Isabella Stewart Gardner Museum;  
New Haven, Connecticut, Yale University Art Gallery;  
Dayton, Ohio, Art Institute.*



*Philadelphia Museum of Art;  
West Palm Beach, Florida, Norton Gallery;  
Decatur, Illinois, Art Center.*









## The Federal Government and Art

THE federal government of the United States gives less recognition to art than that of any other major nation. In every civilized country throughout history, art has been an active concern of government. In the leading states of western Europe, including France, Italy and Germany, departments of fine arts have long been integral parts of the educational system. In England during the war and afterwards governmental art activities have increased rather than diminished. Even the smaller European states with hardly an exception have given far more attention to art in proportion to their size than our own government.

There are a number of historic causes for this. In part it is a survival from our pioneer and puritan past, when art was considered a luxury and non-essential—an attitude that still persists in backward areas. Other factors are our federal system, in which educational and cultural affairs have been considered the province of states and localities; our traditional individualism and reliance on private enterprise; our opposition to too great or centralized authority; and the phenomenal growth and size of private capital, which has played the major role in supporting all cultural activities.

Federal participation in art up to 1933 was minor and sporadic. The first Commission of Fine Arts, established by President Buchanan in 1859 on petition of 127 artists, was abolished in the next year because Congress refused to appropriate funds. The same pattern was repeated in 1909 when Theodore Roosevelt, in response to an appeal for a fine arts bureau from the American Institute of Architects, created a Council of Fine Arts, and Congress again withheld funds. President Taft then created the present National Commission of Fine Arts, a strictly advisory body serving without pay, whose function is to advise on the design and decoration of federal buildings and monuments, chiefly those in Washington.

On the other hand, the federal government in its various art projects from 1933 to 1943 carried on the most extensive program in relation to contemporary art that any modern nation has undertaken. This was due to a unique combination of circumstances: depression and unemployment, necessitating a relief program of which art was only a minute fraction; the completion of our greatest federal building program, initiated years before, offering unprecedented space for mural and sculptural decoration; and an administration more intelligent about art than any in our recent history. Some day there will be an adequate record of the achievements of the federal art projects, not only in actual production and use of art but in the artistic education of the American people. In an undertaking so tremendous, organized largely on an emergency basis, it was inevitable that not everything created was of high quality, but a dispassionate appraisal would show much that was new, vigorous and of genuine value. The results proved that on a permanent basis, with more selectivity and with con-

siderably less expenditure, a program of art for public use would produce lasting benefits, not merely for the American artist but for the American people.

It is typical of our lack of consistent public policy towards art that from this ambitious program the government has swung back to the opposite extreme of almost complete non-recognition of contemporary art. In 1938 the Section of Painting and Sculpture of the Treasury Department was changed into a Section of Fine Arts, which was announced as permanent, and that year Grace Overmyer in her excellent survey *Government and the Arts* could say that "the closing years of the 1930's, therefore, find the arts definitely established among the permanent offices of the United States government." But the Section is no longer active and no other initiating agency now exists. Since the war there has been little government building, but it is bound to be resumed within the next few years. Under the present system any future artistic activity would probably revert to the old procedure under which the architect of the building selected the artists to decorate it, if any. In that case all the lessons of the federal art projects, especially the excellent system of competitions and selection by committees, will have been wasted.

The same kind of governmental inconsistency was revealed in the cancellation by Congress in 1943 of the War Department's project, already under way, for painters to be sent to the fronts to make historical pictorial records of the war. In this case, out of a \$71,000,000 War Department budget, Congress eliminated a \$100,000 appropriation for this project. Our elected representatives have a sixth sense for detecting the single drop of money appropriated for art in the sea of federal expenditures.

One of the most important governmental art activities today should be the use of American art in our cultural relations with other nations. The world knows that we make efficient automobiles, airplanes and atom bombs. There is a growing knowledge of and respect for American literature. The skyscraper is a universal symbol of American architectural pioneering. The Hollywood film, unfortunately for the foreign conception of American life, is omnipresent. But our painting and sculpture are practically unknown beyond our own boundaries. A worthy attempt to correct this was the loan exhibition of American paintings circulated among the American nations in 1941 by the Office of the Co-ordinator of Commercial and Cultural Relations between the American Republics. The most recent attempt was the collection of American paintings purchased by the State Department in 1946 for circulation abroad. The fate of this project illustrates what is wrong with our government's dealings with art. Although it cost about half its market value and was extremely well received abroad (so much so that after its exhibition in Czechoslovakia the Soviet felt obliged to stage a show of their own art), the State Department, because of strong opposition from Congress, egged on by the reaction-



ary and isolationist press, withdrew the collection and sold it as surplus war assets. In my personal opinion the collection of oils was not so good in quality nor so representative of all trends as it would have been if selected by a committee of experts in American art. But its quality had nothing to do with the violent Congressional reaction, which was based on ignorance of contemporary art and on the alleged leftist leanings of some of the artists—most of whom are fully represented in our leading museums. The only sign of progress was that instead of being ignominiously auctioned off, like the last of the WPA art, the collection was disposed of in a dignified manner, after exhibition at the Whitney Museum, by sale to tax-supported institutions. An ironical footnote to this episode is that at the Venice International Exhibition this summer, in a country which our government has been fervently wooing, the first American exhibit for years had to be organized by private initiative and financed by private generosity.

Our national collections of art have suffered from the same kind of governmental neglect. As long ago as 1906 a National Gallery of Art was established as part of the Smithsonian Institution. To it various public-spirited citizens have given works of art, notably William T. Evans in 1907 and John Gellatly in 1929, so that today the National Collection of Fine Arts, as it is now called, has a collection of nineteenth-century American art equal to those of many leading museums, including seventeen Ryders (about a seventh of his entire life work), with such outstanding examples as *The Flying Dutchman*, *Jonah* and *Christ Appearing to Mary*. The donors left it to the government to house and maintain their gifts, as any museum would. But although many attempts have been made to secure funds from Congress, the collection is still crowded into a few galleries in the Natural History Museum, surrounded by scientific collections, with the pictures hung two deep, and practically unknown to the public. The history of the government's stewardship of works of art that have been presented to the nation proves that only when donors give not only their collections but museums to house them, as Charles L. Freer and Andrew Mellon did, are they adequately exhibited. The result of this short-sighted policy has been to discourage gifts to the nation, except when they are assured of inclusion in the present National Gallery of Art. There is no governmental museum of recent and contemporary native art, as in every major European capital, nor any adequate national portrait gallery.

States, counties and municipalities do far more for art than the federal government, in the form of financial assistance to and in many cases complete support of museums and of state college art departments and galleries. The subject of the state and local governments' relation to art is too complex to discuss here, but one significant trend should be mentioned. In New York State a committee of a hundred leading citizens is sponsoring a state art bill which would set up a committee of museum officers, artists and educators to act in an advisory capacity for the state department of education and in particular to supervise acquisition by the state of works of art for use in public buildings. The plan covers only movable works, not murals or monumental sculpture, and it is not an employment program. Here is a limited and realistic project, on a strictly non-political basis, which it is hoped may be adopted by

other states and which in fact already has been enacted by the legislature of Minnesota.

The United States is no longer the provincial nation it was when John Adams wrote: "The age of painting and sculpture has not yet arrived in this country, and I hope it will not arrive very soon. . . . I would not give sixpence for a picture of Raphael or a statue of Phidias." In both richness of artistic possessions and creative activity we are now one of the chief art centers of the world. The growth of our museums and college art departments, the educational influence of the federal art projects and the increasing attention to art in the popular press have given the American people a greater interest in art than ever before in our history—an interest considerably in advance of that of their elected representatives. It is time for the government of the United States to act in relation to art like the government of a major nation. Public policy on art should no longer be subject to the ignorance, inconsistency and demagoguery that have stifled it in the past. The time has come for a permanent and consistent policy, which should be administered according to the best professional standards and free from political interference.

Any governmental art policy, to be enduring, must be realistic and reasonable. Art in America has always been supported largely by private or partly private funds and institutions. The United States today is the only major nation which still has an accumulation of private capital that makes this possible. Although the future trend may well be towards increasing contributions from public funds, the chief support for many years to come will probably be from private or semi-private sources. No one today could seriously propose any such extensive official system as the French *Administration des Beaux-Arts*, nor the revival of the WPA or any such large-scale employment program for artists.

But it is realistic and reasonable to expect that the federal government should be actively concerned with the design and decoration of its buildings and monuments; that the works of our painters, sculptors, graphic artists and craftsmen should have a place in such buildings, not only in the form of murals and monumental sculpture but of movable works of art; that art should play its proper part in our cultural programs in relation to other countries; that the nation's artistic possessions that are not fortunate enough to be privately endowed should be adequately maintained; and above all, that governmental art functions should be under qualified professional supervision, with safeguards against political interference. Whether all this can best be achieved by permanent agencies within the government, or by professional advisory bodies, is less important than the objectives.

There are of course dangers in governmental art activity. Chief of these is any tendency towards control over artistic thought and expression, such as reached an extreme in Nazi Germany and Soviet Russia. Certainly this is something to be vigilantly guarded against. In realistic terms, however, there seems little likelihood that the art activities outlined above could tend towards such control, especially in view of the American tradition of individual freedom and the many unofficial avenues through which the artist reaches the public. The more possible danger that governmental art activities may fall into political hands can be obviated by strict provisions for professional supervision. A more subtle



danger is official academicism, such as prevailed in nineteenth-century France and which has had its counterpart over here. It is not over-optimistic to believe that this can be prevented by democratic procedures in selecting the governing bodies so that they will represent all leading tendencies of the art world—perhaps along the general line of the New York State art bill, by which representatives would be nominated by museums and artists' organizations.

If there is to be any improvement in governmental art policy, the initiative must come from the art world. It will certainly not come from the political world. For this initiative to be effective, the art world should present as united a front as possible. Towards this end, it was proposed at the annual convention of the American Federation of Arts in May of this year that the chief national art organizations, representing museums, colleges and societies of artists and architects, should form a committee to study the whole question of the relation of government and art in the United

States and, if the members so agree, to present a report which might become the basis for future governmental policy. Such a committee would not be pledged in advance to any particular policy but would approach the whole problem broadly and without preconceptions. This proposal was adopted by the Federation's trustees, who appointed three delegates to the committee. At the annual convention of the American Association of Museums a few weeks later, the Art Section adopted a similar resolution, and in June the directors of the College Art Association passed a similar resolution and appointed three delegates. Artists Equity has taken the same step, and the National Academy of Design, the American Institute of Architects and the Association of Art Museum Directors have all been asked to participate. It is hoped that these national organizations, representing the main elements of the art world, will join together in this move to study one of the chief problems in American culture today.

#### JULIANA R. FORCE

The death of Juliana Force on August 28th brought to a close a life given with wholehearted devotion to the interests of American art and artists.

Her career began forty years ago when she joined the late Gertrude Vanderbilt Whitney in her efforts to aid in the development of art in this country. Through many agencies and by every means within her power she strove to create an environment in which the artist could work in freedom and self-respect. To recall the plight of the artist and the state of American art in the early years of the century, is to measure the extent of the change that has occurred, brought about to a large degree by her valiant efforts and her dynamic leadership.

In this struggle her personality was a decisive factor, for she was a woman of great vitality and magnetism, which enlivened all her activities with a spirit of joyous adventure. A brilliant and witty conversationalist, she was discriminating in her choice of friends (of whom she had many) and of her enemies (fewer in number but important to her). She admired artists with an almost humble respect for their calling. A strong individualist, she intuitively understood their temperaments, and through a close association of many years she was sympathetically aware of their problems. In spite of some unhappy experiences that might have driven a lesser person to cynicism or despair, she remained to the end their champion and friend.

Her death is a great loss to the arts and a particularly grievous blow to her colleagues, but her ideals remain as a constant source of inspiration.

HERMON MORE

## Letters to the Editor

Sir:

Would you be good enough to correct my name as given in Francis Steegmuller's article in the April 1948 *Magazine of Art*? I have no middle initial, as he has given me. . . .

I would be grateful if you would note as well that I am now engaged in writing the life of Col. John Trumbull and in compiling a check-list of his work. I would appreciate information as to little-known pictures in private collections, which I might otherwise list as "lost."

THEODORE SIZER  
Yale University Art Gallery  
New Haven, Conn.

Sir:

The Walters Art Gallery is preparing a catalogue of its extensive collection of the work of the French artist, A. L. Barye. In this connection, it is important to locate other material in American collections by this artist who was appreciated in America at a very early date. All phases of his artistic output are of interest—bronzes, plaquettes, medals, plasters, waxes, watercolors, oil paintings, drawings and prints as well as autographed letters. If any collector or museum possessing works by Barye will communicate with the undersigned, it will be greatly appreciated.

MARVIN C. ROSS  
Walters Art Gallery  
Baltimore 1, Maryland

Sir:

Biographies are being prepared of Percival De Luce (1854-1914) and of Thomas Thompson (1776-1852), both New York painters and members of the National Academy of Design. I would like to locate any existing letters or exhibition reviews in which these men are mentioned, as well as their paintings.

OLIVE S. DE LUCE  
Department of Fine Arts  
State Teachers College  
Maryville, Missouri





## ***"Lend me your ears" says science***

It's no accident that you hear so clearly when you pick up your telephone. Bell Laboratories engineers are constantly at work to make listening easy for you.

When these engineers design a method to bring speech still more clearly to your ears, the new circuit is given many scientific tests. Then it gets a final check from a "Sounding Board" like the one pictured above.

This check shows just how the system will work in actual use. The men and women

represent you and many millions of other telephone listeners. Their specially trained ears check syllables, words and sentences as they come over the telephones. While they listen, they write down their ratings on the pads in front of them.

The Board members approve only when they are sure that the voice they hear is natural in tone, clear in quality and easily understood. Not until they are certain the circuit will suit your ear is it put into use.

**BELL TELEPHONE SYSTEM**



**BELL TELEPHONE LABORATORIES** *A great research organization, working to bring you the best possible telephone service at the lowest possible cost*



# Book Reviews

Robert Goldwater, *Rufino Tamayo*, New York, Quadrangle Press, 1947. 122 pp., 80 plates. \$15.

This is a beautiful book about a worth-while artist, concerning whom up-to-date published data was scarce, especially in the English language. The format, typography, brilliance of the color plates and the amply legible size of the halftones deserve praise. Robert Goldwater communicates with unaffected sincerity in his text what knowledge he has of Tamayo's Mexican cultural background and a firsthand connoisseur's reaction to Tamayo's paintings.

Unavoidably, a few *quidproquos* arise from the difficulty of translating Amerindian concepts into Saxon ones. At the mention of the artist's aunt, who ran a wholesale fruit business, refrain from a mental image of ordered rows of apples individually wrapped in tissue paper or of oranges branded with a rubber stamp and dipped from stem to navel in orange dye. Picture instead piles of naked tropical fruits, cluttering corridors and sidewalks and heady with gamy perfumes. The market of *La Merced*, where the young boy lived, is still today crowded with disorderly throngs that squat and barter, buy and sell, with a hue and cry and passion reminiscent of those of a medieval fair or pilgrimage. And over the conglomeration of wooden booths and canvas tents, as a castle gathers to itself a village, rises the ex-canvas of *La Merced* in its dilapidated colonial magnificence—its lone dweller, at the time Tamayo was a lad, being Dr. Atl, perched on its roof for an eyrie.

Excellent on the whole, the panoramic report of Mexican art at the beginning of the twentieth century can stand minor retouching. The august Academy of San Carlos, founded in 1786, hardly deserves to be the villain of the piece when most of the great Mexican painters are indebted to the institution. A school that, in our day, started on their way men of the stature of Siqueiros, Orozco, Rivera—and Tamayo—must have its good points. The truth is that Mexico's academic art was a much more vital product than its European counterpart, due in part to the magic *décalage* in time that qualifies Mexican styles.

When the artist, as seems the case here, scruples to recount his past, valid means may be used to fill in, ever so slightly, biographical gaps. By the use, premature as it were, of the historical method, Tamayo may be specifically linked to the local cultural background so ably described by the author. Though we cannot quite "tell of the first drawing done," we may come a few years closer to it than does Goldwater: in June, 1918, Ramos Martinez, though not yet director of the San Carlos school, offered cash prizes for the best student sketches, with emphasis laid on atmosphere and movement rather than on a rendering of static form. In this contest, nineteen-year-old Rufino Tamayo rated an Honorable Mention, this first printed appearance of his name being found in *Boletín de la Universidad*, 1, 2, November 1918.

First published appraisals of Tamayo's painting style, of interest since no pictures of that period are known today, appeared in 1921, in conjunction with the annual student show of the San Carlos Academy. In *El Universal*, October 2, critic Vera de Cordova singles out his work: "Tamayo, a disciple of Montenegro, but more divisionist in his color and making use of a Cézanne-like structure." And Rivera, just returned from Europe, speaking of the same entry in *Azulejos* for October: "Quickness of notation, sensitiveness and good understanding of planes, quite a painter."

Vera de Cordova's quote suggests that the artistic first steps can hardly be evaluated fairly without at least a mention of Roberto Montenegro, whose name should end the search of the author for "the first great man met who saw the child's talent." More than Ramos Martinez, with whom Tamayo never had other than marginal contacts, Montenegro can be said to be his master. First muralist to receive a commission from José

Vasconcelos—in 1920, the refraction and decoration of the ex-church of San Pedro y Pablo—Montenegro, before Rivera's return, had gathered around himself a phalanx of young artists that included Tamayo.

That same year saw the large-scale adoption in primary schools of the drawing method of Adolfo Best Maugard, devised to conjure long-forgotten racial images out of the national subconscious. This method, mentioned in the text as part of the whole cultural tableau, deserves to be underlined as one of the stylistic ingredients that came to be digested and transformed by Tamayo, as one of the small, hand-picked group of teachers groomed to launch the method. While he freed his small charges, mostly Indian, from the forced obeisance paid to Greek art—contacted in public schools in the form of plaster-cast models—the young teacher watched them splash color on paper, inspired to careless rapture at the sight of the wobbly fruit-dishes, calligraphic watermelons and tattooed pineapples that enlivened their new textbook. Students' drawings of the period artlessly prefigure some of the charm, pungent color and sensitive line of their master's forthcoming "ice-cream" period. Some of the childish "papers," invited and hung at the New York Independents of 1923, stole the show from the adult work sent from Mexico. In that same show, Tamayo himself made his United States debut with a *Young Man* listed in the catalogue.

Does it add to Tamayo's respectable stature to belittle what had gone on before him? Legitimate is the use of quotations from the artist for the subjective light that they throw on his choice of esthetic paths, but should some of the statements go unqualified they might be accepted by most readers as history. Surely the tagging of the Mexican muralists' achievements as provincial, the suggestion that their grasp of esthetic problems was only halfhearted, and their knowledge of the international scene deficient, bears correction. Their provincialism was not one of ignorance but of choice.

Drastic had been the temptation for Rivera to forget his small *patria* and remain in Europe, a successful expatriate. He was not merely a traveler through the School of Paris, having added his own stone to the imposing construction.

Similarly, Siqueiros knew well the Parisian milieu, and Picasso had praised his painting. In Spain, he edited an art magazine a little ahead of up-to-date. In Italy, besides worshipping Masaccio, he worked awhile in the idiom of *pittura metafisica* just launched by Carlo Carrà and de Chirico.

Of more than usual interest in this monograph are the plates that relate to archeological sources: The masterly directness of the drawings that have pre-Hispanic carvings or modelings for models constitutes in itself a justification of the use of a material that, in other hands, would acquire self-conscious overtones. The sequence of four plates related to *Dog and Serpent* is especially rewarding. To ease the change of mood from the gentle pre-Hispanic one to the fierce enigma of the modern picture, additional material from Tamayo's own ancestral Zapotec art would be helpful, especially a photograph of one of the stylized black clay vampire bats.

The references to Picasso as another stylistic influence explain the ready toe-hold, as it were, that men thoroughly conversant with idioms of the Parisian school can achieve in the art of Tamayo, even if they do not know beforehand of his other, Amerindian, models. That Tamayo himself is not spoiled by the welcome mats spread on 57th Street was proved to me by a single small fact on a visit to a gallery that handled his work. The admiration felt by the dealer for some of his best pictures, dark and very close in values, was tempered by the fact that they could hardly be photographed; thus throwing out of gear the complicated machinery needed to launch and to sell an artist; thus reassuring me as to an integrity unswayed by success.

JEAN CHARLOT  
Colorado Springs Fine Arts Center



# PLAZA

**ART GALLERIES, INC.**  
**AUCTIONEERS & APPRAISERS**

*One of America's Oldest  
Auction Galleries*

Distinguished for its public sales of art furnishings from many of the most important estates, in addition to dispersals of outstanding art and literary property.

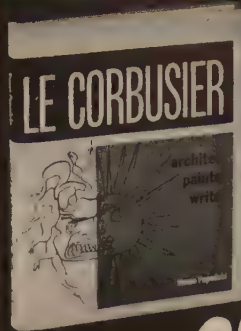
*Announces*

**PUBLIC SALES WEEKLY  
DURING THE ART SEASON**

SPECIAL DEPARTMENT for APPRAISALS and INVENTORIES

9 EAST 59TH ST., NEW YORK 22 • VOLunteer 5-0060

*E. P. & W. H. O'Reilly*  
Auctioneers & Appraisers



ARCHITECT...  
PAINTER...  
WRITER...

## LE CORBUSIER

Edited by

**Stamo Papadaki**

This book, with its 180 superb illustrations, is the first in English to show the full range and magnitude of Le Corbusier's achievements through the various media he has used—architecture, town planning, painting, and writing. Contributors are J. L. Sert, Joseph Hudnut, Fernand Leger, James Thrall Soby, Dr. S. Giedion.



\$7.50  
at all  
bookstores

**M A C M I L L A N**

*Columbia*

*Books*

## THE CARE OF PICTURES

By **GEORGE L. STOUT**

*Director, Worcester Art Museum*

Here is information on the care of pictures in brief, clear form. Construction, support, ground, pigment, and surface coating are discussed, and the kinds of damage and deterioration which may occur are detailed. "The volume . . . should be no less interesting to the museum-goer than to the curator."—NEWSWEEK

**\$3.75**

## EARLY CONNECTICUT MEETINGHOUSES

*Being an Account of the Church Edifices Built before  
1830, Based Chiefly upon Town and Parish Records*

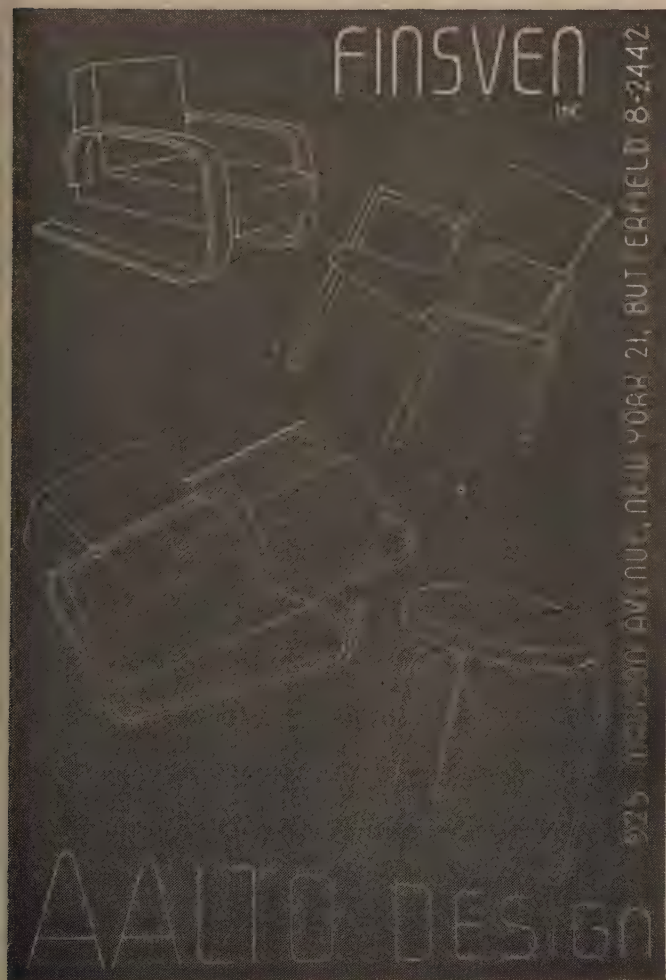
By **J. FREDERICK KELLY**

Each church is shown in a full-page photograph, with smaller photographs and line drawings of details. 477 half-tones, 205 line cuts.

Two volumes, boxed **\$40.00**

*Columbia University Press*

Publishers of THE COLUMBIA ENCYCLOPEDIA





James Thomas Flexner, *First Flowers of Our Wilderness*, Boston, Houghton Mifflin, 1947. 368 pp., 162 illus. \$10.

It is rewarding that in its concern for the cultural pattern of America's early years, this volume represents an emphatic twist in the later development of that pattern. Mankind has been traditionally busy with relating itself to man, to nature and to God with respect to its present, its future and the hereafter. Seldom, as in the present age, has it been so attentive to its immediate past in such popular degree. I do not mean to ignore general history, or the poets or the ballad singers who have popularized legend but wish to point out that the present study differs from the many publications from which it has been culled in its frank appeal to a lay, rather than a specialized, public; and that in doing so, it is in step with other recent works treating allied facets of social history, particularly literature. As the author indicates, the visual arts flourished in America and they inform us of its people in a way that literature does not. The value of the present book, therefore, is to allow a broad insight into the visual arts and through them, a reappraisal of the nature of our forebears.

The book was written on a Library of Congress Grant-in-Aid for studies in the history of American civilization. Although it undertakes to illuminate the character of the early American spirit by means of the arts (and incidentally received the *Life in America* prize award), the author warns the reader that painting "is his central interest and the background is brought in only when it is part of the principal image." The reader must, therefore, enlarge the picture for himself.

One of the noteworthy qualities of the book arises from the fact that, while relying copiously on the research of others (the index of sources is significant and impressive), James Flexner is no mere copyist. Through the vivacity of his personality he calls to mind certain images that allow the reader free play to exercise his own speculative pleasure. One may wonder, for example, if the similarity of the well-known Feke *Self Portrait* to the earlier Smibert *Self Portrait* to which he calls attention may not be carried a step further. Could it have been designed to fill the stygian void which occurs in Feke's grouping of the Isaac Royall family in a position corresponding to the Smibert *Self Portrait* in the latter's composition of the Berkeley company (p. 131), and was it, perhaps, some last-minute decision on the part of the Royall family that caused Feke to remove himself from their presence? Or, again, is it possible that the Dutch painter of the *Aetatis Sue* manner (the book is well ordered in its grouping of colonial portraits) may have been Mrs. Van Alstyne herself? (P. 82.) Could the fact that her portrait is graced with two left hands be accounted for by the mirror image of one awkwardly painted with the other? It is the only portrait of the group wherein such a notable distortion of anatomy exists.

But if the author entertains the reader with such opportunities for speculation, he is generally scrupulous himself about proven fact, to the point of being over-cautious. His recent debate with W. P. Belknap in the *Art Bulletin* concerning historical data of the Feke family is an example in point. So, too, is his hesitancy in accepting documentary rather than pictorial evidence that much of the robust style of early limners was derived from their association with English sign painting (p. 264). This is a desirable fault in an author if, indeed, it can be called a fault at all.

It will be seen from my remarks so far that I am sympathetic with Flexner's approach to his field of study, with his reiterated evaluation of painting in the new world as *colonial* rather than as *American*, with the encompassing scope of his work. The quoted and listed sources and the bibliography (annotated for the layman) alone merit the thanks of the public. If an excessively frequent flowering of metaphor is personally disturbing to me—his style in the copious notes and in the foreword is far more direct—there are doubtless many who will find the text fluid and engaging. If I find certain deductions open to doubt, they may yet be justified by the stimulus they

give to further study. If he reworks in part certain popular book less well advertised and therefore less well known, including his own *America's Old Masters*, he, nevertheless, brings together a new gallery of early American pictures, "like the notes of birds in the wild woodland," which provide a ready pictorial reference for the colonial arts from 1670 to the American revolution that will be useful to the scholar, as it is to the layman.

It is a pity, however, that the character of the individual brushwork, an important element in research, is obliterated by the process of reproduction employed. Serious as this is, it is as nothing compared to the absurdity of the color plates and here, although the publisher is chiefly responsible, the author cannot be wholly absolved. When he is at pains to differentiate verbally between individual and individual, between regional style and regional style, it is difficult to understand how he can allow his best efforts to become vitiated by the false glutinous color appearing with sickening sameness in each of the eight tinted pages with which the book is burdened. The issue would scarcely be worth raising if the book were less likely to influence the layman, historian and writer. Because of its significance, I feel bound to protest all the more strongly and hope that by protesting, I may arouse the interest of the publisher to the extent that a second printing will reveal sorely needed improvement in this respect.

BARTLETT H. HAYES, JR.  
Addison Gallery of American Art

Wolfgang Born, *Still-life Painting in America*, New York, Oxford, 1947. 54 pp., 135 illus., one in color. \$7.50.

American still-life painting, as such, can hardly be said to have a "history." Very few American painters ever limited their production solely to still life and the whole subject would seem to be inseparable from the history of American painting in general. Since the definitive history of American painting in the nineteenth century has yet to be written it would appear that this book is somewhat premature in attempting a formal history of this minor branch of painting.

It is difficult to understand just what purpose could be served by subdividing the history of American painting into categories according to the subject matter of the pictures and treating each one separately from that rather secondary point of view. Perhaps the purpose was merely to collect an attractive series of illustrations to make a picture-book. If this is the case that end has been handsomely achieved.

However, if this is a picture-book illustrating American still-life painting, it is indeed curious that one of the most impressive and entertaining examples is not included. This is Harnett's remarkable *chef d'oeuvre*, *Trophies of the Hunt*, in the collection of the California Palace of the Legion of Honor. Harnett (who incidentally was one of the few American artists to devote himself almost exclusively to still life) is represented in the illustrations by sixteen other paintings, some of them very minor, some of them totally unlike his best work. Furthermore, although his *Trophies of the Hunt* is mentioned in the text, it is there accredited to the collection of the Columbus Gallery of Fine Arts, Columbus, Ohio, in spite of the fact that correct references to the California museum's *Bulletin* are given in the notes.

One feels sure that serious students of American art history will find many controversial points of theory and fact on which they cannot agree with the author. In order to make his subject fit into an arbitrary framework of ideas considerable violence has been done to it, and the simple fruits and blossoms of provincial still-life painting appear to wither when transplanted to the confining cold-frame of rigid fine-arts scholarship in which they are here set out. The subject is divided and labeled and categorized; tendencies and influences, developments and styles, are discovered and traced, but not without some straining. Often



his tracing begins with the most tenuous threads of evidence. The author presents his subject as though there were no more problems to be solved, giving it a false definitive air.

Some of the theories developed, especially in regard to painting in the nineteenth century (eighteenth-century painting is almost totally ignored), are based on highly conjectural evidence. For instance, it is flatly stated that the "birthplace" of American still-life painting was in Philadelphia in the year 1810 (!). Furthermore, Pennsylvania-German folk art is cited as the background of nourishing tradition from which American still-life painting emerged. Since Pennsylvania-German folk art was almost completely unknown outside its limited locality until very recently it is hard to see how it could have had more than a microscopic influence on American painters of the nineteenth century who by training were unprepared to appreciate "folk art" of any kind. On the other hand, several of the most obvious and important influences that encouraged painting in general and still-life painting in particular are either not mentioned or are briefly passed over—e.g., prints, illustrated periodicals, drawing-books, to name only a few.

In discussing certain pictures Born makes some highly subjective pseudo-psychological deductions about the secret intentions and private lives of the artists which border on the nonsensical and reveal, if anything, the state of mind of the author rather than any pertinent facts about the picture or artist. This sort of balderdash mars the text in many places.

Born says that "Still life is the chamber music of painting" but if a musical parallel must be drawn, perhaps five-finger exercises would be more logical since almost every artist paints still life for practice in technique, composition etc. at the beginning of his career. However, the most serious fault of the text lies in its general tone, which is pretentious and at the same time condescending. Both subject and reader are patronized by a manner that is, to say the least, unfortunate.

The format, typography and illustrations are in general very good; in fact this is one of the best-designed art books to appear in recent months. It is only to be regretted that a firm editorial hand was not applied to the text which is full of minor errors and misprints.

A. T. GARDNER

Metropolitan Museum of Art

Jack C. Rich, *The Materials and Methods of Sculpture*, New York, Oxford University Press, 1947. 416 pp., 62 plates, illus. in text. \$7.50.

William Zorach, *Zorach Explains Sculpture*, New York, American Artists Group, 1947. 302 pp., plates, illus. in text. \$7.50.

To many, perhaps, the survival and continuity of sculpture may be one of the surprising phenomena of our time. But because of the biological perseverance of sculptors (as someone remarked, "Sculptors are born, and not paid"), they manage to preserve a keen and intense interest and to weather miraculously

almost any adversity. In fact, two new notable books that are primarily addressed to students of sculpture are an ample demonstration of this deep and abiding concern that sculptors have for their art.

Jack C. Rich's *The Materials and Methods of Sculpture* is an important volume not only for students but for schools and libraries as well, because the author has filled what has been a serious lack in the field. He has provided a comprehensive, clear and precise reference work. This book will probably be one of greatest possible utility to students and professionals because it is a convenient, basic source book, one to consult for information about materials and processes related to almost every phase of the craft. It is not, however, merely a dull dictionary; the authority and completeness of the work, the dozens of pertinent plates and textual drawings, add immeasurably to its worth.

The text begins with a tolerant and sound discussion of the art in general terms, including many specific suggestions about working procedure for the student; then it proceeds through the wide range of materials and processes for handling these in a sculptural way. The materials covered range from acetates to zebrawood, not omitting ice and snow in this thorough enumeration and description of limitations and possibilities for their uses. For each material and method bibliographical references are cited for further research and investigation by the student; a full and complete index is supplied for easy consultation on the diversity of its contents.

Turning from the impersonal, cogent collation of Jack Rich to the personal expression about the craft and credos of one of this country's leading artists, William Zorach, is quite a contrast. In *Zorach Explains Sculpture* he is making an honest statement about the art in his own way. His aim is to provide the student not only with basic information, but also "it is [his] hope that this book will foster a greater appreciation for the creative efforts of living men, so that artists will have a wider audience." It is a discussion of both specific technical methods about modeling and carving and a presentation of his own general ideas, tastes and beliefs about sculpture of the past and present. As such, the student will find many useful recipes and ideas as to how to handle his tools and materials, along with a sensitive, craftsmanlike regard for the importance of a sound understanding of them; but the student is likely to be disappointed and somewhat let down by the vague generalities about history, esthetics and taste. Zorach's truncated and repetitive prose and his abbreviated analysis of works that he admires intensely fail to add much to a precise understanding of these. The book is a curious mixture of personal and private opinion often stated in an impersonal and indirect fashion. The book, as a book, lacks the stature of Zorach's accomplishments as an artist. One of the difficulties seems to be that the sculptor-turned-author relies upon broad, sweeping generalizations instead of drawing upon the immediacy of his own varied and rich experience. It would be good to know what he thinks about some of the social and economic problems confronting the young sculptor; and the possibilities for sculpture in relation to architecture are barely mentioned.

exhibits, publications, illustrated lectures and other visual presentations, produced by skilled craftsmen, professional designers and writers to meet the most exacting standards

1908 eye street n. w. washington 6, d. c.



## SUBSCRIBE: MAGAZINE OF ART

NAME .....

STREET .....

CITY ..... STATE .....

RATES: ☐ U. S., \$6.00 PER YEAR  
☐ CANADA, \$6.50 PER YEAR  
☐ FOREIGN, \$7.00 PER YEAR

MAIL TO: THE AMERICAN FEDERATION OF ARTS  
1262 NEW HAMPSHIRE AVENUE, N. W.  
WASHINGTON 6, D. C.



Despite the beauty of many of the well-printed plates from traditions of the past and artists of the present, the eager sculptor can find most of these works more amply illustrated in other works, find them discussed with greater historical understanding and often with more critical felicity. Since more than half the book is devoted to plates and well-drawn diagrammatic illustrations to point up Zorach's relevant technical information, it is more of a picture book interlaced with commentary. The virtual elimination of an index, except for a summary one of artists' names, countries and periods, is inexcusable in a book of this sort. In fact, in general this volume adds little to *Sculpture Inside and Out* by Malvina Hoffman published almost ten years ago.

Zorach could have made a lively and valuable contribution by making the book less pedantic, more autobiographical and anecdotal, and by pointing up how one man has met the stresses and exigencies of his vital and, at times, precarious craft. An intimate glimpse of a sculptor working in the rapidly changing years of the twentieth century would provide a genetic unfolding of many problems of compelling interest. Perhaps the next book could have more text and fewer illustrations; nevertheless, many students may find this one helpful for all the studio information it presents from Zorach's own patient point of view. The book is a sincere and ingenuous testimonial of an artist working in an unfamiliar medium. But there is still too much of the critic and too little of the man and artist for the work to be completely satisfactory.

GIBSON DANES  
Ohio State University

Juan Ainaud, José Gudiol, F.-P. Verrié, *La Ciudad de Barcelona*, Madrid, Consejo Superior de Investigaciones Científicas, Instituto Diego Velázquez, 1947. Vol. I, 398 pp., 48 plates. Vol. II, 1420 figs.

The most recent publication in the *Catálogo Monumental de España*, this is the first systematic treatment in the series of a Spanish city. The earlier volumes exhausted the contents of various provinces; here the urban form, the architectural monuments from the most remote antiquity and their contents, down to the beginning of the present century, are enumerated. The text gives for each church, public building and dwelling a complete building history, a list of architects and an inventory of the principal furniture, paintings and treasure. All students of Greco-Roman art in Spain, of the middle ages in Catalonia and of the Catalan art of more recent times will find these volumes indispensable. The text unfortunately lacks all bibliographical references to other literature and to the sources of information used by the authors. Excellent collotype plates reproduce the monuments and their contents, often in photographs never before published. In order to give full prominence to the medieval monuments of Barcelona, the authors have not treated many of the important eighteenth- and nineteenth-century buildings of the city. Students of modern architecture will regret the omission of all mention of Gaudí and his works.

GEORGE KUBLER  
Yale University

Victor Crastre, *Naissance du Cubisme: Ceret, 1910, Paris, Ophrys, 1948. 61 pp., 10 plates.*

This short monograph deals with the birth of cubism. Most of the facts it presents are known, but the author weaves them together to give a unified picture of the spirit and the personalities in the pre-World War I era of art. The contention is that Picasso was the catalytic element in the inauguration of this movement and that he was in turn inspired by Spain.

BAIRD HASTINGS  
Columbia University Press

Alexander Dörner, *The Way Beyond Art*, "Problems of Contemporary Art," No. 3, New York, Wittenborn Schultz, 1947. 233 pp., 154 illus. \$5.50.

I assume that the first responsibility of a reviewer is to give his readers as accurate and fair a notion as he can of the content and purpose of the book he is reviewing, and this is no easy responsibility in regard to a work as compact of historical interpretation, philosophical ideas and current cultural controversies as this.

Dörner's title implies that a particular activity called "art" has ceased to have whatever valuable function it once possessed and that some other sort of activity must assume responsibility for the elements of value formerly served by art. It is therefore important to understand the sense in which he uses that term. He is explicit on p. 39. "By 'art' we mean the creation of an esthetically potent structure. Yet only the BEAUTIFUL can be called esthetically potent, i.e. that which gathers diverse forces into a harmonious unity, into a form. All analyses of artistic beauty, from the early objective definitions to the subjective definitions of the eighteenth and nineteenth centuries, have one thing in common: they expect the work to assure us of a tranquil unity, of a harmonious condition behind all change. Beauty and art are supposed to remove us from the cares of practical life into a calm 'disinterested' sphere. 'Art,' then, is that which confirms the existence of something beyond the vicissitudes of action."

In a book of so wide a sweep and so small a scale it is to be expected that there will be many factual generalizations that will not bear close analysis, and Dörner assures us on more than one occasion that he is aware of the partial distortions implicit in his method. However adequate the statement just quoted may be to the facts either of "esthetically potent structures" or of "all analyses of artistic beauty," the last sentence certainly holds for a conception of art still widely though decreasingly current. Indeed, it would be difficult to frame a definition of "fine art" apart from such a concept. Dörner's succeeding paragraph is equally indicative of the direction of his argument: "But there is no hint of such a concept . . . in pre-Hellenic art or outside the sphere of Western civilization. There the concept of 'beauty' is replaced by something pragmatically effectual and not at all concerned with calm 'disinterestedness.' The prehistoric cave drawings, Egyptian sculptures, the Aztec temples are all effectually alive. They are daemonic objects; they ACT. They were created so that they might actively influence the daily tenor of life or—what comes to the same thing—prevent anticipated changes."

But of course it doesn't come to the same thing! And this is fortunate for the rest of Dörner's argument, which constitutes a plea for a type of art and a concept of "art" which will again "actively influence the daily tenor of life," but *aid* rather than *prevent* "anticipated changes"; and will, indeed, be an initiative factor in cultural change as a whole. The essential and vital difference between the new instrumental art and the old magic is that whereas the magic image was produced as an immediate potency operating directly on the world of events, the new instrumental image is to be produced as a mediating agency between the activities of individuals and groups.

Art, then (for lack of an alternative term), becomes the process of public communication by visual images which may be either symbols of preconceived verbal concepts or immediate expressions of basic processes which the designer has not previously verbalized. On these terms, the rôle assigned to the

**TWENTIETH CENTURY MASTERS**

THROUGH OCTOBER

**PIERRE MATISSE GALLERY**

41 EAST 57TH ST.

NEW YORK 22



artist-designer by Dorner is identical with that which the artist fulfilled in any age prior to the development of industrial technology in the last two hundred years and of "art for art's sake" in the last century. But there is a great deal of difference in the idea of the cultural structure of which he is to be a part. For the core and focus of Dorner's argument is that, whereas thought and imagination have always hitherto been used to formulate images of entities conceived as reliable fixed poles in a world of *dangerously* unpredictable phenomena, our understanding and control of phenomena has now reached a point which not only requires no such anti-phenomenal support, but in which the assumption of such absolutes or immutables is inconsistent with the further development, if not with the continued existence, of the human adventure.

This, of course, is the presupposition of current pragmatist philosophy or faith. And where every kind of philosophic issue is explicitly or implicitly raised, it is relevant to the purpose of this short review to notice that the book is dedicated to John Dewey, from whom it has the warmest possible prefatory endorsement.

If I have a major criticism of the structure of Dorner's argument, it applies to what appears to me the exaggerated stress he lays on the physical sciences. The greater part of his book is devoted to an illuminating exposition of the changing concepts of space and power as they are expressed in the general history of art. This indeed provides one of the most fundamental differences between the imagination of classical Greece, with its basis in the scale and functions of the human body; of the baroque age, with its basis in intelligible visibility, and of the modern world, with its basis in a scale-less or "supra-spatial" process. Space has now become hardly more than a function of process and energy, and Dorner does an impressive job in relating the quality of certain types of abstract design to the concepts of modern physics, thus giving more than an idiosyncratic meaning to such types of design.

But time and again the language of this part of the book might be taken to imply that change is *by itself* a measure of value. And this very obviously it is not. If change itself were a measure of value it would make no difference whether an organism or a mentality were in process of growth or of corruption, or whether atomic power were to end in a world-wide Hiroshima or in a general liberation from over-work and under-nourishment. Indeed an explosive end to human culture (and it is curious how persistently Dorner exalts the image of "explosion") would be the more complete exemplification of change. This, of course, is not what he intends to convey, but, before the last third of his book, it is difficult to find an indication of the direction in which he believes transformation is moving us, or in which we may preferably aid the process, always excepting the concepts of space, time and energy, on which he lays so much stress. We have to wait too long for any reference to the functions and services of the biological and social sciences, either as sources of knowledge or as effective instruments of value, and nowhere that I can remember is there an explicit consideration of them, comparable with that of the physical sciences, as sources of imaginative quality, apart from the instrumental technicalities of "functional" design.

It is, of course, true that the achievements of physicists are everywhere imaginatively dominant. But it is also true that physics can be only an instrument, not a source or a sanction, of Dewey's teleological saying that "growth itself becomes the only moral end" (p. 222). It is a limited criticism of Dorner's achievement, and one that he perhaps intended to forestall by the statement that "the possibilities of Pragmatism have not begun to be

exploited" (p. 223), that one must ask at the end: What does he think is the relation between the mathematico-physical processes or "energies" of which he makes such imaginative use, and the organic processes which issue in experience, foresight and purpose? And how far is teleological process itself conceivable, or even rational thought possible, without the use of the kind of hypothetical formulations of universal validity which he both discredits and, as I think, exemplifies? This, I suggest, is exactly the function of many of the free imaginative paintings of Herbert Bayer (pp. 138-164), not as "forms" in the sense in which the term is used by Dorner, but as tentative formulations of what might be called limited universality. The biological and social sciences are now, equally with the physical sciences, based on a concept of relativity, in conformity with which the development of a theory of valuation is the urgent task of a pragmatist logic. The pragmatic rationality on which Dorner insists itself requires that the immediate ends of action be integrated in more inclusive systems of value. And it is anything but pragmatically demonstrated that even a growth-governed human integration can dispense with the contemplative activities here so drastically disparaged.

Nevertheless, this is an important and highly stimulating contribution to contemporary theoretical and critical controversy.

JOHN ALFORD  
Rhode Island School of Design

**William Blake: *Paradise Lost***, foreword by Henry P. Rosister, New York, Studio Publications, 1947. Portfolio, 17 x 13", 9 watercolor reproductions. \$10.

**Bonnard**, foreword by John Rewald, New York, Studio Publications, 1948. Portfolio, 17 x 13", 6 lithographs. \$6.

**Leon Garland**, Chicago, Leon Garland Foundation, 1948. Portfolio, 14 x 17", 10 color reproductions. \$6.

Portfolios of the work of individual artists are becoming more and more common in the American art publication scene. The first two of these were published by Albert Carman and distributed through American Studio Publications; the *Blake* for American Studio Books and the *Bonnard* for the Museum of Modern Art. Both are excellent examples of their kind. The nine watercolor drawings from *Paradise Lost*, done in 1808, are accepted masterpieces of the imagination, and the reproductions maintain a precision of line and delicacy of color that make for a clear and harmonious whole. The six Bonnard lithographs, five of them in color, are cheerful and charming notations of France in the 1890s. The muted color differs from his usual strong warm palette but is highly decorative.

The Leon Garland portfolio is the first publication of the Foundation of that name, whose expressed purpose is "to center attention upon the deserving work of hitherto unpublicized painters." Garland, represented here by ten oils, was a Russian who came to Chicago in 1917 and worked there until his death (in 1941) in a variety of mediums and crafts. These quiet pictures are made up of flat patterns of greyed colors, are gentle and melancholy in tone. Since the Foundation plans "to foster wider recognition and understanding for the works of other artists, similarly neglected," Garland's name may become honored and well known in a society where a helping hand to artists is badly needed.

ALICE BENNETT

## THE MODERN HOUSE COMES ALIVE

September 20th to October 16th  
(Benefit—American Field Service)

**BERTHA SCHAEFER GALLERY**  
32 EAST 57th ST. NEW YORK

## HELIKER

OCT. 4th TO 23rd

**KRAUSHAAR GALLERIES**  
32 East 57th St. New York



Lawrence M. C. Smith was elected president of The American Federation of Arts by its Trustees at their annual meeting held last May at the time of the AFA Convention Program in Baltimore. Mr. Smith succeeds Hudson D. Walker, executive director of the Artists Equity Association, who has served as president during the past three years. He will also replace Mr. Walker as the Federation's Representative to the U. S. National Commission for UNESCO. The Honorable Robert Woods Bliss was re-elected as honorary president. Other officers elected are Juliana R. Force (deceased), first vice-president; Grace L. McCann Morley, second vice-president; Bartlett H. Hayes, Jr., third vice-president; Roy R. Neuberger, treasurer and Thomas C. Parker, secretary.

Trustees re-elected by the Federation Members to the membership class of 1951 are Robert Woods Bliss, Grace L. McCann Morley, Henry E. Schnakenberg, James Thrall Soby and new members elected are Lee A. Ault, R. Sturgis Ingersoll and Thomas Brown Rudd.

President Smith has announced the appointment of the following committee chairman: Lloyd Goodrich, Editorial Board for the *MAGAZINE OF ART*, Mrs. Otto L. Spaeth, National Exhibition Service, Harry L. Gage, Publications, Hudson D. Walker, Government Art, Daniel S. Defenbacher, Community Art Activities and, AFA Representatives to national groups, George Hewitt Myers, National Parks Association, Robert Woods Bliss, Joint Committee on National Capital, Richard F. Bach, Education-Recreation Council and Hudson D. Walker, Joint Committee on Government Art.

The national offices of the Federation are now established in its own headquarters building in Washington, D. C., which was purchased last year with the generous aid of its Trustees, members and affiliated chapters and institutions throughout the country. Its members are invited to make use of its facilities when in Washington. The building is located in a convenient downtown area at 1262 New Hampshire Avenue, N. W., within several blocks of the Phillips Memorial Gallery.

## Latest Books Received

AMERICAN SCULPTORS SERIES: No. 5, MALVINA HOFFMAN; No. 6, SIDNEY WAUGH; No. 7, HERBERT HASELTINE; No. 8, AUGUSTUS SAINT-CAUDENS. New York, Norton, 1948. Each 60 pp., plates with informative notes. \$1.50.

Antal, Frederick, FLORENTINE PAINTING AND ITS SOCIAL BACKGROUND, London, Kegan Paul, 1948. 380 pp., 160 plates. £4.4.0.

ARS HISPANIAE, HISTORIA UNIVERSAL DEL ARTE HISPÁNICO, Vol. II: Blas Taracena, ARTE ROMANO; Pedro Batlle Huguet, ARTE PALEOCRISTIANO; Helmut Schlunk, ARTE VISIGODO, ARTE ASTURIANO, Madrid, Plus-Ultra, 1947. 416 pp., 429 illus.

ARTE MODERNA ITALIANA, N. 44, MARIO CARLETTI, Milan, Ulrico Hoepli, 1945. 13 pp., 41 plates. L. 90.

ARTE MODERNA ITALIANA N. 47, Alfonso Gatto, VIRGILIO GUIDI, Milan, Ulrico Hoepli, 1947. 18 pp., 37 plates.

ARTE MODERNA ITALIANA N. 46, Beniamino Joppolo, CIACOMO MANZU, Milan, Ulrico Hoepli, 1946. 22 pp., 32 plates. L. 200.

ARTE MODERNA ITALIANA N. 45, Emilio Mazza, RENATO PARESCHI, Milan, Ulrico Hoepli, 1946. 22 pp., 36 plates. L. 180.

Artists Equity Association, two pamphlets: Joshua Binion Cahn, ARTISTIC COPYRIGHT, and John D. Morse, ed., THE FIRST WOODSTOCK ART CONFERENCE, New York, Artists Equity, 1948. \$.25 each at Equity offices.

Balston, Thomas, JOHN MARTIN 1789-1854: HIS LIFE AND WORKS, London, Duckworth, 1947. 259 pp., 25 plates, 1 in color. 25/.

Benesch, Otto, ed., REMBRANDT CATALOGUE VOLUME TO THE SELECTED DRAWINGS, New York, Oxford (Phaidon), 1948. 64 pp. \$3.50.

Benesch, Otto, ed., REMBRANDT DRAWINGS, New York, Oxford (Phaidon), 1948. 30 pp., 290 photogravure plates. \$7.50.

Bier, Justus, TILMANN RIEMENSCHNEIDER, Vienna, Anton Schroll, 1948. 28 pp., and 112 plates. \$3.75.

BONNARD, New York, Albert Carman for the Museum of Modern Art (distributed by Studio Publications), 1948. Portfolio of six color lithographs, introduction by John Rewald. \$6.

Brill, Reginald, MODERN PAINTING AND ITS ROOTS IN EUROPEAN TRADITION, Forest Hills, Transatlantic Arts, 1948. 28 pp., 51 plates. \$2.75.

de Tolnay, Charles, THE MEDICI CHAPEL (MICHELANGELO, Vol. III), Princeton, Princeton University, 1948. 260 pp., 330 illus. \$20.

ENDURING MEMORY, New York, National Sculpture Society, 1948. 52 pp., 35 plates. \$2.50.

Evans, Ralph M., AN INTRODUCTION TO COLOR, New York, John Wiley, 1948. 324 pp., 15 color plates, illus. \$6.

Fry, Roger, VISION AND DESIGN, New York, Peter Smith, 1947 (Reprint). 199 pp., 37 illus. \$6.

Giedion, Siegfried, MECHANIZATION TAKES COMMAND, New York, Oxford, 1948. 724 pp., 501 illus. \$12.50.

Gysin, Frédéric, SWISS MEDIEVAL TAPESTRIES, New York, Studio Publications, 1948. 14 pp., 10 plates, 5 in color. \$3.75.

Holbein, Hans, THE DANCE OF DEATH, notes and introduction by James M. Clark, New York, Oxford (Phaidon), 1948. 125 pp., 66 woodcuts. \$2.50.

Holme, Bryan, ed., MASTER DRAWINGS IN LINE, New York, Studio Publications, 1948. 8 pp., and 94 plates. \$4.50.

THE JOURNALS AND INDIAN PAINTINGS OF GEORGE WINTER, Indianapolis, Indiana Historical Society, 1948. 208 pp., 30 illus.

Kelly, J. Frederick, EARLY CONNECTICUT MEETINGHOUSES, New York, Columbia University, 1948. Vol. I, 332 pp., illus., Vol. II, 335 pp., illus. \$40.

Klett, Walter, FIGURE PAINTING, New York, Watson-Guptill, 1948. 139 pp., 44 plates, 8 in color, illus. \$6.

Knaus, Frank J., HOW TO PAINT WITH AIR, Chicago, Paasche Airbrush Co., 1948. 92 pp., illus. \$3.75.

Kubler, George, MEXICAN ARCHITECTURE OF THE SIXTEENTH CENTURY, New Haven, Yale University, 1948. Two vols., 230 pp. and 535 pp., 468 illus., 6 maps. \$15.

Lassaigne, Jacques, Raymond Cogniat, Marcel Zahar, PANORAMA DES ARTS 1947, Paris, Aimery Somogy, 1948. 304 pp., illus. \$3.75.

LEON GARLAND, Chicago, Leon Garland Foundation, 1948. Portfolio, 14 x 17", 10 reproductions. \$6.

Low, Theodore Lewis, THE EDUCATIONAL PHILOSOPHY AND PRACTICE OF ART MUSEUMS IN THE UNITED STATES, New York, Columbia University Teachers College, 1948. 245 pp. \$2.75.

Marriott, Alice, MARIA: THE POTTER OF SAN ILDEFONSO, Norman, University of Oklahoma, 1948. 279 pp., illus. \$3.75.

MARYSAS, Vol. IV, 1945-1947, New York, New York University, Institute of Fine Arts, 1948. 118 pp., illus. \$3.50.

MAX BECKMANN 1948 (Catalogue), St. Louis, City Art Museum, 1948. 114 pp., 45 plates. \$1.50.

Ortega y Gasset, José, THE DEHUMANIZATION OF ART AND NOTES ON THE NOVEL, Princeton, Princeton University, 1948. 103 pp. \$2.

Parker, K. T., THE DRAWINGS OF ANTONIO CANALETTO IN THE COLLECTION OF HIS MAJESTY THE KING AT WINDSOR CASTLE, New York, Oxford (Phaidon), 1948. 62 pp., 150 illus., 4 folding plates. \$7.50.

Pynn, Leroy, Jr., LET'S WHITTLE, Peoria, Manual Arts, 1948. 127 pp., 190 illus. \$2.50.

QUILTS AND COUNTERPANES IN THE NEWARK MUSEUM (Catalogue), Newark, Newark Museum, 1948. 90 pp., illus. \$1.25.

Rice, Howard C., L'HOTEL DE LANGEAC, Monticello, Jefferson Memorial Foundation, 1947. 22 pp., 13 illus.

Ross, Marvin C., and Anna Wells Rutledge, A CATALOGUE OF THE WORK OF WILLIAM HENRY RINEHART, Baltimore, Walters Art Gallery, 1948. 74 pp., 48 plates. \$3.85.

Sabartes, Jaime, PICASSO: AN INTIMATE PORTRAIT, New York, Prentice-Hall, 1948. 226 pp., 9 illus. \$5.

Saxl, F., and R. Wittkower, BRITISH ART AND THE MEDITERRANEAN, New York and London, Oxford, 1948. 172 pp., 86 pp. plates. \$17.50.

Scheiwiller, Giovanni, HONORÉ DAUMIER, Milan, Ulrico Hoepli, 1948. 42 pp., 38 plates. L. 500.

Schoenberger, Guido, GRUENEWALD DRAWINGS, New York, Bittner, 1948. 64 pp., 44 plates. \$12.50.

Stout, George L., THE CARE OF PICTURES, New York, Columbia University, 1948. 113 pp., 24 plates. \$3.75.

Sutton, Denys, AMERICAN PAINTING, Forest Hills, Transatlantic Arts, 1948. 31 pp., 46 plates, 4 in color. \$2.75.

Taubes, Frederic, THE PAINTER'S QUESTION & ANSWER BOOK, New York, Watson-Guptill, 1948. 197 pp., 10 plates. \$5.

Thackeray, William Makepeace, THE ROSE AND THE RING, New York, Morgan Library (distributed by Bittner), 1947. Facsimile of the author's original illustrated manuscript, and xviii pp. \$35.

Topolski, Feliks, PORTRAIT OF G. B. S., New York, Oxford, 1948. 12 pp., and 33 plates, 1 in color. \$12.50.

Walkowitz, A., IMPROVISATIONS OF NEW YORK, Girard, Kansas, Halde-man-Julius, 1948. 30 pp. of illus. \$1.

Wilenski, R. H., OUTLINE OF ENGLISH PAINTING, New York, Philosophical Library, 1948. 125 pp., 33 plates, 1 in color. \$3.75.

Wischnitzer, Rachel, THE MESSIANIC THEME IN THE PAINTINGS OF THE DURA SYNAGOGUE, Chicago, University of Chicago, 1948. 101 pp., 50 illus. \$6.



# October Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

**ALBANY, N. Y.** Albany Institute of History and Art, to Oct. 24: Thorne Period Rooms in Miniature. Oct. 6-18: Harlot Kenyon, One-Man Show. Oct. 20-Nov. 1: Frances Stein, One-Man Show.

**ALBION, MICH.** Albion College, to Oct. 11: Recent Ptg by Constance Fowler and Vernon Bobbitt. Elements of Design (MOMA).

**ANDOVER, MASS.** Addison Gallery of American Art, Phillips Academy, to Oct. 15: The Ring and the Glove.

**ANN ARBOR, MICH.** Museum of Art, University of Michigan, to Oct. 24: Drwgs and W'cols from the Coll. of John S. Newberry, Jr. The Graphic Circle (Jacques Seligmann, N.Y.).

**ATHENS, GA.** Fine Arts Gallery, University of Georgia, to Oct. 8: U. of Ga. Loan Library of Reproductions. Oct. 11-Nov. 1: Portraits in Prints (MOMA).

**ATLANTA, GA.** High Museum of Art, Oct. 3-17: 3rd Southeastern Ann. Exhib.

**AUSTIN, TEX.** University of Texas, Department of Art, Oct. 3-16: Illustrations for the Iliad, Kindred McLeary. Oct. 18-Nov. 8: Ben Shahn, One-Man Show.

**BALTIMORE, MD.** Baltimore Museum of Art, to Oct. 24: Marguerite Burgess, Charlotte Kimball, Haywood Rivers, One-Man Shows. Amer. Ptg Interests Baltimore Collectors. Oct. 6-27: Abstract and Surrealist Amer. Art (AFA). Oct. 3-31: 22 Currier and Ives Prints. Oct. 1-31: Ptg by French Children.

*Walters Art Gallery*, Oct. 23-Dec. 18: 18th and Early 19th Cent. Eng. and Amer. Portraits.

**BATON ROUGE, LA.** Louisiana Art Commission, Oct. 6-31: Student Exhib., Mrs. Stockwell's CYO Art Classes.

**BETHLEHEM, PA.** Lehigh University Art Gallery, Oct. 3-27: Lehigh Art Alliance, Fall Ann.

**BIRMINGHAM, ALA.** Public Library Art Gallery, Oct. 1-Nov. 1: Birmingham Art Club, Non-Jury Show.

**BLOOMFIELD HILLS, MICH.** Museum of the Cranbrook Academy of Art, to Oct. 17: Pre-Columbian Pottery. Student Sculp. from the Mus. Coll. Oct. 19-Nov. 7: Drwgs by Mich. Artists. Student Ptg and Drwgs from the Mus. Coll.

**BLOOMINGTON, ILL.** Illinois Wesleyan University, Art Department, to Oct. 16: Ptg, Prints and Sculp. by Charles F. White and David D. Chapin. Oct. 17-30: 3rd Ann. Purchase Show.

**BOSTON, MASS.** Doll and Richards, Oct. 4-23: Ptg, W'cols and Drwgs by Dwight Shepler. Oct. 25-Nov. 6: W'cols by L. Gerard Paine.

*Institute of Contemporary Art*, Oct. 5-Nov. 14: Oskar Kokoschka Retrospective.

*Margaret Brown Gallery*, Oct. 4-23: New W'cols by Charles Hopkinson.

*Public Library*, Oct. 1-31: Prints by Francisco Goya.

*Vose Galleries*, Oct. 11-30: Sculp. by Boris Lovet-Lorski.

**BUFFALO, N. Y.** Albright Art Gallery, to Oct. 24: 1948 La Tausca Art Exhib. (AFA). Oct. 5-26: Buffalo Soc. of Artists.

**CAMBRIDGE, MASS.** Fogg Museum of Art, Harvard University, to Oct. 9: The Real and Ideal in Amer. Art. To Oct. 31: Loan Exhib. of English Silver, XVIII Cent. Wedgwood. Eng. Portraits. Oct. 15-Nov. 27: Rembrandt Ptg and Prints.

*Massachusetts Institute of Technology*, Oct. 10-31: Ptg and Prints from the Upper Midwest (AFA).

**CHAPEL HILL, N. C.** Person Hall Art Gallery, University of North Carolina, Oct. 8-31: 19th Cent. Amer. Landscape Ptg.

**CHARLOTTE, N. C.** Mint Museum of Art, Oct. 24-Nov. 14: Americana (AFA).

**CHARLOTTESVILLE, VA.** University of Virginia, Museum of Fine Arts, Oct. 6-27: Work by L. Moholy-Nagy (AFA).

**CHICAGO, ILL.** Art Institute of Chicago, to Oct. 3: Exhib. by Students of the School of the Art Institute. To Oct. 17: Cross-Section of Art Institute's Print Coll. To Oct. 24: Prints by Adja Yunkers. To Oct. 31: Exhib. by Harold Zussin and Kenneth Nack. Oct. 1-31: Japanese Prints by Katsukawa Shunsho. Oct. 15-Indef.: Japanese Ptg from the 17th to 19th Centuries. Oct. 20-Indef.: Mod. Technique of Mus. Display. Oct. 22-Indef.: History of the Playing Card.

*Chicago Galleries Association*, Oct.: Oil Ptg by Edward Withers and Jessie Arms Botke.

*Chicago Public Library*, Oct. 1-31: Enamels by Mary Jo Slick and Merry Renk. Dance Drwgs by Sonia Roetter.

*Club Woman's Bureau*, Mandel Brothers, Oct.: Oils, W'cols and Graphic Arts by Members of the Chicago Soc. of Artists.

**CLEARWATER, FLA.** Art Museum, Oct. 15-30: Early 20th Cent. W'cols by Susan B. Chase and George Essig.

**CLEVELAND, OHIO.** Cleveland Museum of Art, Oct. 6-22: Masterpieces from Berlin Museums Found in Salt Mine at Merkers. Oct. 26-Nov. 28: Wedgwood: A Living Tradition.

**COLORADO SPRINGS, COLO.** Fine Arts Center, Oct.: Santos of the Southwest from the Taylor Mus. Coll. Ptg by the Late Frank Mechau.

**COLUMBUS, OHIO.** Columbus College of Fine Arts, to Oct. 5: 3rd Columbus Internat'l Exhib. of Photog. Oct. 9-Nov. 28: Romantic America. Oct. 9-31: Children to Palestine.

**CONCORD, N. H.** New Hampshire State Library, Oct.: N.H. Art Assn.: Oils and W'cols.

**CORTLAND, N. Y.** Cortland Free Library, Oct. 1-31: Oil Ptg by Chancey M. Adams.

**CULVER, IND.** Culver Military Academy, to Oct. 4: Masterpieces of Louis Sullivan.

**DAYTON, OHIO.** Dayton Art Institute, to Oct. 18: The Painter Looks at People. Oct. 1-30: Sasse Zoological Photog. Exhib. Oct. 1-31: Ptg for You (AFA).

**DENVER, COLO.** Denver Art Museum, Chappell House Branch, to Oct. 15: Daumier Exhib. Oct. 18-Nov. 30: Oriental Art. Oct. 1-31: George Rickey, One-Man Show. Oct. 16-Nov. 27: Noah's Ark—Animals in Art.

**DETROIT, MICH.** Detroit Institute of Arts, Oct. 6-31: Steuben-Glass. Oct. 20-Nov. 2: Detroit Public Schools Exhib. Oct. 24-Nov. 16: Fifty Books of the Year (AFA).

**EAST LANSING, MICH.** Michigan State College, to Oct. 8: Leelanau Summer Art School Ptg. Elements of Design (MOMA). Oct. 10-30: Bruce Goff, One-Man Show. Oct. 10-25: Advertising Art in U. S. (MOMA). Oct. 16-23: Egypt (LIFE Mag.).

**ELMIRA, N. Y.** Arnot Art Gallery, Oct. 1-31: Public School Art.

**FLINT, MICH.** Flint Institute of Arts, Oct. 6-31: Ptg by Josef Albers.

**FORT WAYNE, IND.** Fort Wayne Art Museum, Oct. 1-31: Ptg by U. of Wisconsin Faculty.

**GRAND RAPIDS, MICH.** Grand Rapids Art Gallery, Oct. 1-30: Contemp. Amer. Sculp. Age of Exploration.

**GREEN BAY, WIS.** Neville Public Museum, Oct. 3-31: 7th Northeastern Wis. Art Ann.

**GRINNELL, IOWA.** Grinnell College, Art Department, Oct. 1-Nov. 3: W'cols by William Bealmer.

**HAGERSTOWN, MD.** Washington County Museum of Fine Arts, Oct. 1-31: Items from Permanent Coll.

**HARTFORD, CONN.** Wadsworth Athenaeum, Oct. 9-31: Conn. W'col Soc.

**HONOLULU, HAWAII.** Honolulu Academy of Arts, Oct. 7-31: Architecture of Southern Calif. Oct. 5-31: Architecture in Prints.

**HOUSTON, TEX.** Museum of Fine Arts of Houston, Oct. 3-17: Ascher Squares. Oct. 10-24: 23rd Ann. Internat'l Salon of Photog. Ptg by Gene Charlton.

**INDIANAPOLIS, IND.** John Herron Art Institute, Oct. 3-31: Invitational Club Exhib. of Pictorial Photog. Sponsored by Indianapolis Camera Club. Oct. 1-24: Original Illus. by Cruikshank, Phiz and Pailthorpe.

**KANSAS CITY, MO.** Kansas City Art Institute, Oct. 1-31: Amer. Drwgs (Kraushaar Gal.). What is Mod. Ptg? (MOMA). Fuertes Exhib. (Audubon Soc.).

*William Rockhill Nelson Gallery of Art*, Oct. 3-31: Wallpapers Designed by Pacific Coast Artists. Geo. Fred Keck Architecture.

**LAGUNA BEACH, CALIF.** Laguna Beach Art Association, to Oct. 31: W'cols by Phil Dike. Eminent Portrait Painters Group. Laguna Beach Art Ass'n Show.

**LOS ANGELES, CALIF.** James Vigeveno Galleries, to Oct. 15: Everett Shinn. Oct. 16-Nov. 15: Grandma Moses. *Los Angeles County Museum*, to Dec. 6: Engrvgs by Wm. Blake. To Nov. 8: French Prints.

**LOUISVILLE, KY.** Art Center Association, to Oct. 18: Faculty Show.

*J. B. Speed Art Museum*, Oct. 31-Nov. 23: Ghosts Along the Mississippi (AFA).

**MADISON, WIS.** Wisconsin Union Art Gallery, University of Wisconsin, Oct. 12: Survey of Art Techniques. Oct. 14-Nov. 14: Organic Architecture, Frank Lloyd Wright.

**MANCHESTER, N. H.** Currier Gallery of Art, to Oct. 17: Ancient Peruvian Textiles (AFA). Oct. 6-27: Jewelry Under \$50 (AFA). Oct. 1-31: Study Coll. of Laces (Cooper Union). Oct. 24-Nov. 16: Ptg by John Sloan (AFA).

**MASSILLON, OHIO.** Massillon Museum, to Oct. 4: Robert Rainey, One-Man Show. Oct. 5-30: W'cols by Omer Lunneau. Oct. 1-30: Arts and Crafts of Zoar, Ohio.

**MEMPHIS, TENN.** Memphis Academy of Arts, to Oct. 10: Memphis Academy of Arts Students Exhib. To Oct. 13: Prints of Joseph Albers. To Oct. 19: Contemp. Arts, Inc., N. Y.

**MILWAUKEE, WIS.** Milwaukee Art Institute, to Oct. 3: Tarkington Portrait Coll. Oct. 8-Nov. 15: Masterpieces of Impressionism. Oct. 8-Nov. 1: Ptg by Paul Priebe.

**MINNEAPOLIS, MINN.** Minneapolis Institute of Arts, to Oct. 6: Matlase Drwgs (AFA).

*Walker Art Center*, to Oct. 18: Everyday Art Outdoors. Oct. 10: Ptg by Martin Bloch. Oct. 31: New Ptg by Younger Minn. Artists.

**MONTCLAIR, N. J.** Montclair Art Museum, Oct. 9-24: Contemp. Americans. Recent Gifts and Accessions in Prints.

**MUSKEGON, MICH.** Hackley Art Gallery, to Oct. 8: Artists in Social Communication. Oct. 3-27: Flower Ptg of Dr. Andre Annoff. Oct. 20-31: Muskegon High School Camera Club.

**NEWARK, N. J.** Rabin and Krueger Gallery, Oct.: Drwgs by R. Soyer, B. Gussow, A. Konrad, L. Spindler and H. Gasser.

**NEW BRITAIN, CONN.** Art Museum of the New Britain Institute, Oct. 9-31: Recent Ptg in Oil Tempera and Pastels by Barbara Parsons Ferry and Charlotte Joan Sternberg.

**NEW BRUNSWICK, N. J.** Rutgers University, Oct. 1-30: Venice (LIFE Mag.).

**NEW LONDON, CONN.** Lyman Allyn Museum, Oct. 5-26: Semi-Antique Rugs from Asia Minor, Persia and the Caucasus (AFA).

**NEW ORLEANS, LA.** Isaac Delgado Museum, Oct. 1-Nov. 15: Contemp. Art (MMA).

**NEW YORK, N. Y.** Nicholas Acquavella, 38 E. 57, Oct. Selected Old Masters.

*American British Art Center*, 44 W. 56, to Oct. 16: Drwgs by Augustus John and Isabelle Bishop.

*Architectural League*, Oct. 13-27: Mod. Wallpaper (AFA).

*Argent*, 42 W. 57, to Oct. 9: Members W'col Exhib. Oct. 11-23: Oils by Jose Vela Zanetti and Jenny Maren. Charlotte Lustig. Oct. 25-Nov. 6: Sculpture, Group Show.

PAINTINGS  
of NORWAY

THROUGH OCTOBER 16TH  
*Gunvor*  
*Bull-Teilman*

PASSEDOIT GALLERY, 121 East 57 Street, New York City

SEPT. 27—OCT. 16

NELL BLAINE  
PAINTINGS

JANE STREET GALLERY

760 MADISON AVENUE

GALLERY HOURS: 1 TO 5:30

PAINTINGS

SYLVIA  
CAREWE

Until November 6th

ACA 63 E. 57, N. Y. C.

2nd Annual

PAINTINGS by PRINTMAKERS

October 11th Through November 20th

NATIONAL SERIGRAPH SOCIETY

38 West 57th Street New York City

Special rates apply to School  
Advertising in the MAGAZINE  
OF ART. Write to the Adver-  
tising Department for details.

SIDNEY JANIS GALLERY  
15 E 57

OPENING EXHIBITION

thru  
Oct. 16

F. LEGER

FOR RENT

EXHIBITION SPACE

IN WELL-KNOWN GALLERY

MODERN SET-UP

EXCELLENT LOCATION

Write for Information to:  
Room 320, 11 West 42 St. New York 18

POPULAR ARTISTS OF

October  
9-23

HAITI

HAITIAN ART CENTER OF N. Y.

at CARLEBACH • 937 Third Ave. at 56 St.

KOREN Thru Oct. 23

DER HAROOTIAN

8 YEARS OF SCULPTURE

Outdoor Exhibition

18 WASHINGTON SQUARE N., N. Y. C.

Open Daily 10-7, inc. Sundays



## The American Federation of Arts

FOUNDED 1909. A NON-PROFIT AND EDUCATIONAL ASSOCIATION INCORPORATED IN 1916.

### Officers

ROBERT WOODS BLISS, Honorary President  
L. M. C. SMITH, President  
[JULIANA R. FORCE] First Vice-President  
GRACE L. MCCANN MORLEY, Second Vice-President  
BARTLETT H. HAYES, JR., Third Vice-President  
ROY R. NEUBERGER, Treasurer  
THOMAS C. PARKER, Secretary

### Trustees

*To Serve to 1949:* Richard F. Bach, Agnes Rindge Clafin, Daniel S. Defenbacher, Rene d'Harnoncourt, Harry L. Gage, Joseph Hudnut, William M. Milliken, Elizabeth S. Navas, Vincent Price, Eloise Spaeth.  
*To Serve to 1950:* Philip R. Adams, Alfred H. Barr, Jr., Bartlett H. Hayes, Jr., Horace H. F. Jayne, Roy R. Neuberger, George Hewitt Myers, Charles H. Sawyer, L. M. C. Smith, Hudson D. Walker.  
*To Serve to 1951:* Lee A. Ault, Robert Woods Bliss, Lloyd Goodrich, R. Sturgis Ingersoll, Grace L. McCann Morley, Thomas Brown Rudd, Henry E. Schnakenberg, James Thrall Soby.

## Contributors

C. J. LAUGHLIN, photographer of Southern architecture, illustrated his article from his own prints. Scribner's recently published his *Ghosts Along the Mississippi* and the American Federation of Arts is circulating an exhibition of his prints.

SAMUEL WILSON, JR., New Orleans architect, destroys many romantic illusions by his account of Southern ironwork.

CAROLA GIEDION-WELCKER has written much in support and analysis of contemporary sculpture and painting. Her article, expanded from a discussion in *Die Weltwoche* of Zurich, was translated by Christl Ritter.

ALFRED FRANKENSTEIN, music and art critic for the *San Francisco Chronicle*, developed the story of Schwitters' nineteenth-century pendant, Haberle, in the course of his investigations (under a Guggenheim grant) of William Harnett.

PETER BLAKE and PHILIP JOHNSON, believers in the international style, are architects connected with the Department of Architecture, Museum of Modern Art.

JOHN DEVOLUY, critic for the *Paris Herald*, starts the year's series of reports from abroad. This discussion of two French artists forms part of the series on younger artists, so far confined to America.

LLOYD GOODRICH, chairman of our Editorial Board, is Associate Curator of the Whitney Museum of American Art.

## Forthcoming

The letters of Marsden Hartley to Gertrude Stein, by DONALD GALLUP. RENE d'HARNONCOURT's defense of the "difficulties" of modern art. The growth of a cubist painting, by GEORGE H. HAMILTON. Giacometti's sculpture, by GEORGES LIMBOUR.

## CALENDAR Continued

Artists' Gallery, 61 E. 57, to Oct. 8: Pigs by Eugene Baizerman and Sculpt. by Saul Baizerman. Oct. 9-29: Pigs by John Grillo.  
Associated American Artists, 711 Fifth Ave., to Oct. 13: Pigs by Famous Amateurs. Oct. 4-23: Pigs by Umberto Romano. Oct. 1-20: New Oils by Georges Schreiber. Oct. 22-Nov. 10: Pigs by Adolf Dehn.  
Babcock, 38 E. 57, Oct. 1-30: Pigs and W'cols by 19th and 20th Cent. Artists.  
Barbizon-Plaza, 101 W. 58, Oct. 4-Nov. 4: Anton Rulaf. Oct. 6-Nov. 3: Casein and Oil Pigs by Josef Rulof.  
George Binet, 57 E. 57, Oct. 1-21: Oils by A. Raymond Katz. Oct. 22-Nov. 11: Oils by Stefano Cusumano.  
Buchholz, 32 E. 57, to Oct. 16: Contemp. Sculpt. Oct. 19-Nov. 13: Graham Sutherland.  
Carlebach, 937 Third Ave., to Oct. 8: Chet La More. Oct. 9-23: Haitian Art. Oct. 25-Nov. 13: Carl Pedrus.  
Downtown, 43 E. 51, to Oct. 23: New Pigs by Gallery Artists. Oct. 26-Nov. 13: New Pigs by Karl Zerbe.  
Durand-Ruel, 12 E. 57, Oct. 11-30: Pigs by Gallatin.  
Durlacher, 11 E. 57, to Oct. 16: W'cols by Cady Wells. Oct. 18-Nov. 4: John Minton.  
Ward Eggleston, 161 W. 57, Oct. 4-16: Recent Pigs by Martha Reed. Oct. 18-Nov. 6: Landscapes and Figures by Emily Lowe.  
Feigl, 601 Madison Ave., to Oct. 20: Mod. European Masters.  
Fenigil, 63 E. 57, Oct. 4-30: Mod. Americans. Sculpt. for Home and Garden.  
Galerie St. Etienne, 46 W. 57, Oct. 1-31: Kaethe Kollwitz. Garret, 47 E. 12, Oct. 16-Dec.: Drwgs by John Sutton. Sculpt. by Raymond Nash.  
Grand Central, 55 E. 57, Oct. 19-30: Pigs by R. Gikow.  
Grolier Club, 47 E. 60, Oct. 21-Indef.: Work of Amer. Type Designers.  
Jane Street, 760 Madison Ave., to Oct. 16: Oils and Gouaches by Nell Blaine.  
Kende, 119-121 W. 57, Oct. 1: Special Opening Exhib.  
Kennedy, 785 Fifth Ave., to Oct. 15: Prints of Currier & Ives. Oct. 1-30: New York—Then and Now, Old and Contemp. Prints of the Metropolis.  
Kraushaar, 32 E. 57, Oct. 4-30: Recent Pigs and Pastels by John E. Heliker.  
Macbeth, 11 E. 57, Oct. 1: Charles Culver.  
Metropolitan Museum of Art, Fifth Ave. at 82, Oct. 1-Indef.: From Casablanca to Calcutta: The Arts of North Africa, the Near and Middle East, E Pluribus Unum: The New Nation, 1783-1800. Oct. 8-Nov. 21: Mod. Chinese Pigs. Oct. 8-Indef.: Material from the Museum's Excavations at Nishapur, Iran. To Oct. 31: Turn of the Century: Portraits, Jewels and Accessories.  
Milch, 55 E. 57, Oct. 1: Group Exhib. of Pigs by Amer. Artists.  
Morgan Library, 29 E. 36, to Dec. 15: Assyrian Seals and Cylinders.  
Mortimer Levitt, 16 W. 57, to Oct. 30: 2nd Ann. Integration Exhib. of Architecture, Pig and Sculpt.  
Morton, 117 W. 58, Oct. 1: Oil Works by Helene Stotesbury. Retrospect.  
Museum of the City of New York, Fifth Ave. and 103, Oct. 8-Nov. 3: Inside Central Park—Photos by Ray Long. Oct. 29-Indef.: Doris Keane and Her Art.  
Museum of Modern Art, 11 W. 53, to Oct. 10: Work from Veterans' Art Center. To Oct. 24: Recent Acquisitions. To Nov. 28: College. Photo Secession and Camera Work. Elie Nadelman.  
National Academy of Design, 1083 Fifth Ave., to Oct. 31: Pepsi-Cola Ann. Competition.  
National Serigraph Society, 38 W. 57, to Oct. 9: Mem. Exhib., Serigraphs by Marion Cunningham. Oct. 11-Nov. 20: Pigs by Printmakers.  
New-Age, 133 E. 56, to Oct. 9: Art to Live With. Group: Small Pigs, Drwgs and Prints. Oct. 12-30: Recent Oils by 8 Contracting Artists.  
Newhouse, 15 E. 57, Oct. 4-27: Fine Old Masters and 18th Cent. Pigs Purchased in Europe.  
New School for Social Research, 66 W. 12, to Oct. 8: Group Show. Oct. 18-Nov. 2: Spiral Group—Abstractionists.  
New York Historical Society, 170 Central Park West, to Oct. 17: Recent Accessions. Oct. 19-Mar. 13: The Gold Rush.  
Passedoit, 121 E. 57, to Oct. 16: Pigs by Gunvor Bull Teilman. Oct. 18-Nov. 6: Pigs by William Lester.  
Perls, 32 E. 59, Oct. 4-30: Recent Pigs by Darrel Austin.  
Bertha Schaefer, 32 E. 57, to Oct. 16: Mod. House Comes Alive. To Nov. 13: Sculpt. by Michael Lekakis.  
Schaefer, 52 E. 58, Oct. 1-31: Old Master Pigs and Drwgs. E. and A. Silberman, 32 E. 57, Oct. 1-31: Northern Renaissance Pig.  
Van Diemen, 21 E. 57, Oct. 1-14: Pigs by the School for Art Studies. Oct. 15-Nov. 4: W'cols by Charlotte Berend Whitney Museum of Art. Oct. 10 W. 8, to Nov. 7: Selection of Works from the Permanent Coll.  
Willard, 32 E. 57, Oct. 12-Nov. 6: Recent Pigs by Louis Schanker.  
NORFOLK, VA. Norfolk Museum of Arts and Sciences, Oct. 3-31: Tidewater Art Competition Exhib. Oct. 10-Nov. 7: Art Corner Oils.  
NORMAN, OKLA. University of Oklahoma, Museum of Art, Oct. 1-15: Oils and W'cols by W. Rexford Carey. Oct. 15-Nov. 1: Asso. of Women Artists.  
NORTHAMPTON, MASS. Smith College Museum of Art, Oct. 1-21: Taliesin and Taliesin West. The College Room. Oct. 25-Nov. 8: The World of Illusion (MOMA).  
NORWICH, CONN. Slater Memorial Museum, Oct. 10-31: 22 Contemp. Painters of the Western Hemisphere.  
OAKLAND, CALIF. Mills College Art Gallery, to Oct. 8: Pigs by West Coast Artists. New Acquisitions. Best Student Work of 1947-1948.  
Oakland Art Gallery, to Nov. 7: 16th Ann. Exhib. of W'cols, Pastels, Drwgs and Prints.  
OBERLIN, OHIO. Allen Memorial Art Museum, Oberlin College, Oct. 15-Nov. 15: Symposium on Mediaeval Art.  
OKLAHOMA CITY, OKLA. Oklahoma Art Center, Oct. 3-24: Significant War Scenes by Battlefield Artists (AFA). Oct. 3-31: Max Beckmann—Drwgs and Prints. Sculpt. by Lawrence Tenney Stevens.

OMAHA, NEB. Society of Liberal Art, Joslyn Memorial, Oct. 6-Nov. 14: Through Time and Space. Oct. 6-Indef.: 19th Cent. in Europe and Amer. Oct. 12-Nov. 21: 2nd Biennial Bird Show. Oct. 1-30: Art from Omaha Public High Schools.

OXFORD, MISS. Mary Buie Museum, to Oct. 9: Quilt Show. Oct. 10-Nov. 1: W'cols by Walter Buckingham.

PHILADELPHIA, PA. American Swedish Historical Foundation, Oct. 17-Dec. 28: Glass from Orrefors.  
Art Alliance, Oct. 1-24: Industrial Design Exhib. Encaustics by Karl Zerbe. Oct. 2-Nov. 4: Pigs by Sarah Rouch Cummings. Oct. 5-31: Prints by Fred Becker. W'cols by Philip Levine. Oct. 26-Nov. 14: Monotypes and Woodcuts by Antonio Frasconi. Oct. 26-Nov. 21: Oils by Paul Darrow. Contemp. Crafts Exhib. and Sale. Pigs by Joan Morris.

Contemporary Art Association of Philadelphia, to Oct. 15: Art Bazaar. Oct. 18-Nov. 5: Oils and Sculpt. by Members.  
Pennsylvania Academy of the Fine Arts, to Dec. 12: 46th Ann. W'col and Print and 47th Ann. Miniatures Exhib.  
Print Club, to Oct. 15: Prints and Drwgs by Carl Shaffer, Bill Loos, H. Cunningham and E. Shubert. Oct. 20-Nov. 5: Prints by Maxil Ballinger.

Woodmere Art Gallery, Oct. 3-24: 9th Ann. Exhib. of Work by Members.

## The House of H. Heydenryk, Jr.

Makers of Fine Frames

65 West 56th Street  
New York City 19  
Columbus 5-5094

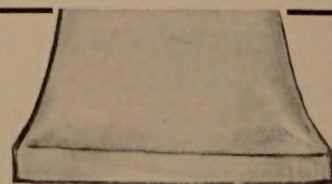
Modern Frames of Distinction  
Fine Antique Reproductions  
Original Antique Frames

## New GENUINE CASEIN COLOR



An exclusive formula of casein emulsion that dries quickly on the painted surface yet remains perfectly water soluble on the palette for days. Combines the most desirable features of oil, tempera and water color and thins with water. Excellent for finishing a painting in one sitting.

WRITE FOR BOOKLET TODAY



**M. GRUMBACHER**

460 West 34th St., New York 1, N. Y.



# CALENDAR Continued

**PORTLAND, ORE.** *Portland Art Museum*, to Oct. 3: Ptg Toward Architecture. To Oct. 15: Ptg by Bernard Geiser. Oct. 3-26: Bay Region Ptg (AFA). Oct. 10-31: Guatemala (AFA). Oct. 15-Nov. 15: Ptg by William Givler. Oct. 26-Nov. 20: 20th Cent. Spanish Masters.

**POUGHKEEPSIE, N. Y.** *Vassar College Art Gallery*, Oct. 15-Nov. 5: 19th Cent. French Ptg (AFA).

**PROVIDENCE, R. I.** *Providence Art Club*, to Oct. 3: Exh. of Hurricane Pictures. Oct. 5-17: Black and White Show. Oct. 19-31: Wilfred I. Duphiney.

**RACINE, WIS.** *Charles A. Wustum Museum of Fine Arts*, Oct. 3-Nov. 8: Catholic School Show.

**RALEIGH, N. C.** *State Art Gallery*, to Oct. 10: Claude Howell and Phillip Moose, One-Man Shows. Oct. 13-25: Leaders of Mod. Ptg (MOMA).

**READING, PA.** *Public Museum and Art Gallery*, to Oct. 10: Photog. Show of Berks Camera Club, Reading Camera Club and Women's Photog. Soc.

**RICHMOND, IND.** *Art Association*, Oct. 8-25: Exh. of Old Masters.

**ROCHESTER, N. Y.** *Memorial Art Gallery*, Oct. 8-31: George Eastman Coll. of Ptg. Oct. 10-31: Early 20th Cent. Amer. W'cols (AFA).

**ROCKFORD, ILL.** *Rockford Art Association*, to Oct. 4: Ptg by Bruno Schmidt. Oct. 4-Oct. 31: Dong Kingman.

**RUSTON, LA.** *Louisiana Polytechnic Institute*, Oct. 14-Nov. 5: 5 Amer. Painters (AFA).

**SACRAMENTO, CALIF.** *E. B. Crocker Art Gallery*, Oct. 1-31: Prints and Drwgs by Francis de Erdely. Ptg by Calif. Artists. Ptg and Drwgs by Old Masters.

**SAGINAW, MICH.** *Saginaw Museum*, Oct. 7-25: Mich. on Canvas.

**ST. LOUIS, MO.** *City Art Museum*, to Oct. 10: Americana (AFA). To Oct. 25: St. Louis Coll.: An Exh. of 20th Cent. Art. Oct. 2-29: Work by Students of School of Architecture. Washington U. Oct. 1-31: Japanese Prints.

**ST. PETERSBURG, FLA.** *Art Club of St. Petersburg*, Oct. 17-30: Member's Exh. Oct. 31-Nov. 13: W. R. Locke.

**SAN ANTONIO, TEX.** *Witte Memorial Museum*, Oct. 17-Nov. 7: 10th Ann. Tex. General.

**SAN DIEGO, CALIF.** *Fine Arts Gallery*, to Oct. 15: Encyclopedia Britannica Exh. of Contemp. Amer. Ptg. Oct. 1-31: W'cols by Maurice Logan. Permanent Coll. Oct. 23-Nov. 28: Japanese and Chinese Color Prints. Oct. 25-Nov. 28: Monotypes by Frederico Cantu.

**SAN FRANCISCO, CALIF.** *M. H. de Young Memorial Museum*, Oct. 10-31: Reproductions of Historic Far Eastern Textiles (AFA).

*San Francisco Museum of Art*, to Oct. 17: Spanish Masters of 20th Cent. Oct. 20-Nov. 14: 12th Ann. W'col Exh. of the San Francisco Art Asso. Oct. 7-Nov. 5: Bay Region Rental Gallery. Oct. 25-Nov. 7: Sculpt. by Adaline Kent.

**SANTA FE, N. M.** *Museum of New Mexico*, to Oct. 15: New Mexico Artists Exh. Oct. 1-31: Open Door Shows New Mexico Painters.

**SCRANTON, PA.** *Everhart Museum of Natural Science and Art*, to Oct. 10: Coal Scenes. Oct. 5-31: Ptg by Frederick Knight.

**SEATTLE, WASH.** *Henry Gallery, University of Washington*, to Oct. 5: 6 State Dept. Acquisitions. Permanent Coll. School of Art. Oct. 5-30: Covarrubias. Ancient Mexico.

*Seattle Art Museum*, to Oct. 3: Creative Art of the World from Mus. Coll. Oct. 7-Nov. 7: 34th Ann. Exh. of Northwest Artists. Northwest Printmakers Purchase Prizes from Previous Years. Prizes from Previous Northwest Annuals.

**SIoux CITY, IOWA.** *Sioux City Art Center*, Oct. 1-31: L. C. Mitchell and Carl F. Riter, One-Man Shows. Japanese Prints.

**SPRINGFIELD, ILL.** *Illinois State Museum*, Oct. 1-30: Sculpt. by Sylvia Shaw Judson.

**SPRINGFIELD, MASS.** *George Walter Vincent Smith Art Gallery*, to Oct. 22: Nat'l Ceramic Exh. To Oct. 20: Sculpt. by Cornelia Van A. Chapin. Oct. 3-24: Ptg by Lemuel Palmer.

*Springfield Museum of Fine Arts*, Oct. 7-Nov. 7: 15th Anniversary Exh. of Fine Ptg.

**SPRINGFIELD, MO.** *Springfield Art Museum*, to Oct. 7: Age of Exploration (LIFE Mag.). Oct. 18-Nov. 14: Making of a Mural.

**STANFORD UNIVERSITY, CALIF.** *Thomas Welton Stanford Art Gallery*, to Oct. 7: Amer. Abstract Painters.

**STATEN ISLAND, N. Y.** *Staten Island Museum*, Oct. 3-Nov. 1: Ann. Members' Exh., Staten Island Artists.

**TAMPA, FLA.** *Tampa Art Institute*, Oct. 4-15: Student Exh. Oct. 18-29: Oils and W'cols by Lawrence Porth.

**TOLEDO, OHIO.** *Toledo Museum of Art*, Oct. 8 and 9: Art Section of Ohio Education Association Meeting—The Broadening View Point. Oct. 1-30: Egypt (LIFE Mag.). Oct. 3-31: Glass from Eastern Asia. Pictorial Photos.

**TOPEKA, KANS.** *Mulvane Art Museum, Washburn Municipal University*, to Oct. 31: 19th Cent. French Ptg.

**UNIVERSITY, LA.** *Louisiana State University, Art Department*, Oct. 15-Nov. 12: Ptg by Carl Fortes.

**URBANA, ILL.** *University of Illinois, Architecture Building*, Oct. 15-Nov. 5: Jefferson Mem. Competition (AFA).

**WASHINGTON, D. C.** *Corcoran Gallery of Art*, Oct. 2-Nov. 16: Herat Rugs in the Clark Coll. Oct. 16-Nov. 7: d'Ebneth Sculpt. and Drwgs. Oct. 16-Nov. 12: 2nd Brooklyn Mus. Print Ann. Oct. 16-Nov. 13: Contemp. Amer. Prints (AFA).

*Howard University Gallery*, to Oct. 14: Exh. of Expressionism in the Graphic Arts. Oct. 14-Nov. 4: Book Jackets (AFA).

*National Gallery of Art*, to Oct. 25: Exh. of Amer. Graphic Art from the 18th Cent. to the Present Day.

*Pan American Union*, Oct. 1-31: Landscapes of Guatemala. Oils by Humberto Garavito.

*Phillips Memorial Gallery*, Oct. 17-Nov. 7: Matisse Drwgs (AFA).

*Textile Museum of the District of Columbia*, Oct. 18-Nov. 19: Exh. of Dragon Rugs.

*Whyte Gallery*, to Oct. 9: Ptg by Wash. Artists. Oct. 11-30: The Musical Theme.

**WATERVILLE, ME.** *Colby College, Miller Library*, to Oct. 10: Fifty Books of the Year, 1947 (AIGA).

## Where to Show

### INTERNATIONAL

**NEW YORK, N. Y.** *International Competition for Design of Low-Cost Furniture*. Open until Oct. 31. Sponsored by the Museum of Modern Art and Museum Design Project. Open to all artists. Prizes. Jury. For further information write to Edgar Kaufmann, Jr., Dir., Dept. of Industrial Design, Museum of Modern Art, 11 W. 53 St.

### NATIONAL

**NEW YORK, N. Y.** *Audubon Artists 7th Annual Exhibition*. Dec. 2-15. National Academy Galleries. Open to all artists. All media. Jury. Prizes. Fee \$3. Entry cards due Nov. 19. Work due Nov. 22. For further information write Ralph Fabri, 1083 Fifth Ave.

*Rome Prize Fellowships 1948-49*. 14 fellowships for mature students and artists capable of doing independent work in architecture, landscape architecture, musical composition, painting, sculpture, history of art and classical studies. Total estimated value of each fellowship about \$3,000. Open for one year beginning Oct. 1, 1948. Application blanks due Feb. 1. For further information write to Exec. Sec'y, American Academy in Rome, 101 Park Ave.

### REGIONAL

**GRAND RAPIDS, MICH.** *Friends of American Art, 3rd Annual Print Exhibition*. Nov. 8-20. Open to all Michigan artists. Entry cards due Oct. 28. Work due Nov. 1. Entry fee 50¢. Jury. Prizes. For further information write Print Exhibition, Grand Rapids Art Gallery, 230 E. Fulton St.

**MONTCLAIR, N. J.** *18th Annual New Jersey State Exhibition*. Oct. 31-Nov. 28. Montclair Art Museum. Open to artists of N. J. All media. Jury. Awards. Entry fee of \$1 for Museum and AAPL members, all others \$1.50. For further information write Montclair Art Museum.

**PHOENIX, ARIZ.** *23rd Arizona Art Exhibition*. Under the Auspices of the Phoenix Fine Arts Association. Nov. 5-14. Arizona State Fair. Open to all artists. Awards. Entry cards due Oct. 20. Work due Oct. 25. For further information write Alfred Knight, Chairman, Arizona State Fair Commission.

## ART SCHOOLS

### BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Professional training in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics. Unlimited contact with Museum collection through study and lectures. Est. 1876. Catalog.

Evening School in Drawing, Perspective, Anatomy, Graphic Arts, Lettering, Sculpture, Ceramics, Interior and Foundation Design.

RUSSELL T. SMITH, Head of School  
230 The Fenway Boston 15, Mass.



### NATIONAL ART SCHOOL

You may enter this school any time. Classes run all year with instruction in every branch of art. For 34 years graduates have been making notable successes. Outdoor sketching and painting in summer. Many advantages in Nation's capital. G.I. approved. Catalog on request.

2039 MASS. AVE., N. W. WASHINGTON, D. C.

### ART SCHOOL

#### BROOKLYN MUSEUM

Est. 1898

Augustus Peck, Supervisor

PAINTING • SCULPTURE • DRAWING

Approved for G. I. Training

SEND FOR FREE CATALOG "M"

Eastern Pkway, Brooklyn 17

NE 8-4486

### MOORE INSTITUTE OF ART SCHOOL OF DESIGN FOR WOMEN

104th Year. Textile design, commercial illustration, advertising art, art education, fashion design, fashion illustration, painting, interior decoration. Crafts. Diploma and degree courses. Day, evening and Saturday classes. Residences. Catalog.

1354 N. BROAD ST. PHILA. 21, PA.

- VISUAL ARTS • THEATRE • DANCE • MUSIC • WRITING •
- A NEW WORKSHOP IN GENERAL SEMANTICS •

## king-smith school of creative arts

a professional school of workshops designed for education through the arts • symposium lecturers include: EDGARD VARESE • ABRAHAM RATTNER • EDWARD MILLMAN • SYBIL MOHOLY-NAGY • S. I. HAYAKAWA • KARL SHAPIRO • THORNTON WILDER • approved for veterans • opens Sept. 27 • for bulletin, courtyard, 2118 Mass. Ave. N. W., Washington, D. C.

## OZENFANT

DAY and NIGHT courses

DRAWING • PAINTING • COMPOSITION • DESIGN  
208 EAST 20th STREET NEW YORK 3

### PENNSYLVANIA ACADEMY OF THE FINE ARTS

PAINTING SCULPTURE ILLUSTRATION MURAL DECORATION

G.I. Approved

WRITE FOR CATALOG BROAD AND CHERRY STS. PHILADELPHIA, PA.





## Do You Remember Mama?

**Mama Hanson** is the central character of a book, a play, and a recent movie starring Irene Dunne.

The wonderful thing about the Hanson family was the way they faced the future with confidence. That confidence was all due to Mama. "If anything goes wrong," she'd say, "there's always my Bank Account to pull us through."

Things worked out fine for the Hansons. And they never realized that Mama's Bank Account was Mama's own myth.

"I Remember Mama" proves something. It proves that, with a reserve fund in the present, you face the future with a confidence and faith that helps you *get results*.

But the average family doesn't have a Mama Hanson to give them that faith with a fable. The average family needs to know that there are *real* savings, *real* security protecting them, good times and bad.

That's why so many families have begun to save the automatic, worryless way—with U. S. Savings Bonds.

**Savings Bonds** pay you back four dollars for every three, and in just ten years. It's an investment that's *safe*—it's an investment that *grows*.

And to make it simpler still, your government offers you two fine plans for their purchase: (1) The Payroll Savings Plan at your firm. (2) For those not on a payroll, the Bond-A-Month Plan at your bank.

## AUTOMATIC SAVING IS SURE SAVING - U.S. SAVINGS BONDS



Contributed by this magazine in co-operation with the Magazine Publishers of America as a public service.

